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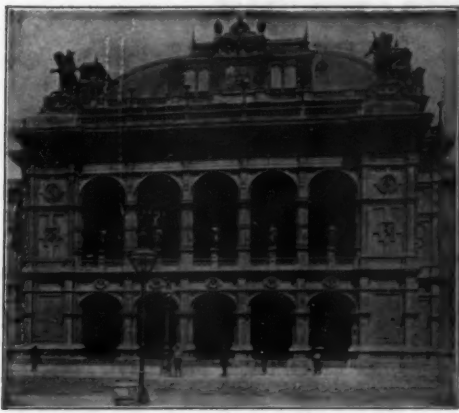
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THE close of the season with Sembrich's brilliant performances in the Italian Opera Stagione in the Carl Theatre comes laden with "arrears" that I have long promised to write of. There never has been a season when so much of importance has come crowding one event upon the other. But before I touch upon these I must write of some Americans here in fulfillment of promises made long since, but to which many other demands on my time have prevented earlier attention.

The first in order come the Misses Schuyler, especially Miss Idalia Schuyler. The latter is from Cincinnati, if I mistake not, and is studying singing with Madame Materna, who, in her picturesque villa in the historic and romantic neighborhood of the quaint old "Heiligenstadt," full of memories of Beethoven, Schubert and Grillparzer, in the outer suburbs of Vienna, is now devoting her time and the results of her unparalleled experience to teaching and the preparation of worthy talent for the music drama.

Madame Materna, although a born songstress, with a vocal organ as yet unequalled, attributes all she really ever learned in voice placing to the Marchesi method, which is only, after all, synonymous with old Italian principles of placing the voice as far forward in the mouth as possible, thus preventing overstraining the larynx and the vocal cords—so often the cause, alas! of premature failure and sudden breakdown of most promising singers earlier in their career than any other cause would warrant. Madame Materna deprecates the great length of time and amount of money spent in unnecessarily prolonging the period of study before engagements are procured. Madame Materna dubs the whole modern plan of study as a catch-penny system in a large degree. She points to Miss Schuyler as an example of a young student with talent, industry and energy, whom she considers ready for the stage after a period of little more than a year's study. Not that she means study is completed and finished—"that never ceases with any true artist," says she, "but she is now prepared to study further with a constantly increasing advantage to herself on the stage. One of the most salient features of learning any art is routine; and where can a dramatic singer learn routine except on the operatic stage? Most singers learn after six years of study that the most necessary elements of operatic singing on the stage have first to be begun on the stage. To be sure they can trill and turn off roulade after roulade; they have their tones all placed." They know the chief arias of a dozen or more operas, but where do they find themselves when first launched before a critical public on the stage with old and practiced operatic singers, an infallible orchestra and nothing but the knowledge of well-placed tones, trills, passages and a few well learned arias to support them?

What then becomes of the ensemble singing? Where does their voice even disappear and all they thought they knew so well when the orchestra marches steadily onward with unfailing tempo, leaving them halting, stammering, frightened, confused and in a panic, forgetting their parts, feeling stiff, immovable and embarrassed in the simplest outward gestures of acting or the most ordinary, best recognized "unities of the drama?" Many singers have proven themselves apt students and talented who completely lose themselves in the first "ensemble" of the whole. Madame Materna considers this training as necessary as all other preliminaries, and encourages her pupils to all possible concentration of their forces for two years study at the most in preparation. After two or three roles are well studied she interests herself and encourages her pupils in seeking engagements for the development of "routine" study, not necessarily at first on any prominent stage in a great capital, but rather in smaller towns for one year, where the public do not pay so much and are more lenient with young débutantes.

Miss Schuyler prepared three or four operatic roles in

one year. She had already a fair knowledge of the languages. She inherits a musical talent from her father, in whose home she "tumbled about in a musical library" and atmosphere from her childhood, and with whom she mastered the elements of theory and composition. Miss Schuyler has made a practical use of this study in composition. A very good aria, an "Ave Marie," with an arrangement for the organ and harp, has been well received in Vienna. It was dedicated to the Princess Stephanie, who is one of the first royal patrons of art in Austria. The princess accepted the dedication, and soon after it was sung in the "Leopold" Church, I think. "The Wanderer" is another song with a noble gait and clang which she dedicated to Mrs. Bartlett Tripp, the genial wife of our former American Ambassador. "Té Souviens Tu" was published, I think, by Oliver Ditson. These songs display an easy acquaintance of harmony and composition, if not a very great inventive genius. Miss Schuyler's best gifts lie in a dramatic direction. She has a fine personal presence, a good voice, learns easily, and Materna promises great things for her. She has won very valuable aid in securing notice and protection among the aristocracy in Vienna, that which is not accorded to many Americans here. Her home with her beautiful sister, who is studying in Vienna also with Materna, and who has a rich, mellow contralto voice, is delightful to mention—a quaint little cottage in the "Hohe Warte" section of "Heiligenstadt," where they have collected many precious souvenirs of art in their travels.

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Another young American songstress here is one I have already mentioned, and of whom I prophesy the world will hear later on. Miss Helen Herbert is a brave, courageous, energetic, young girl, with a rich, warm, dark-colored mezzo soprano and a nationality which in art—especially music—is certainly promising. Of Hungarian-German parentage and born in America, there you have a combination which in itself is enough to produce a genius. I will dwell on Miss Herbert's personality a little, because, happily, she possesses the qualities which are necessary to constitute success. As Emerson declared that "success is a constitutional trait," it would be well if other women who are studying in Europe would cultivate what she has, and without which they will never be able to cope with European indifference toward Americans. So many young girls "go to the wall" for lack of it—more the pity. With a dash of Magyar fire and dominance she has caught the American national spirit of true freedom and independence without losing womanliness and dignity—that freedom from false notions of feminine limitations in conservative Europe; a freedom which breeds the strong character and makes for righteousness and beauty in the life as well as in art. And, my dear young American friends, who come here relying on your talents, your good family, superior breeding and perhaps wealth, timid, modest, retiring and laid low by the first strains which point to difficulties, conscious of your real superiority, and therefore hurt so much the more by those who will obstinately ignore you, learn, I say, my young friends, to show a stanch front to these difficulties and overcome them. Even with American-Hungarian blood you may still have to learn, like the Hungarian, to "hold your own." If you have any idea in your pretty heads that agents are going to rush to you with engagements served in heaps on golden platters, which they place before you on their knees, dispel these ideas as quickly as possible, for I warn you now that, with a voice like Jenny Lind's and a coloratura like Patti's, you will have to fight for all you get in Europe, and—yes, in America, too.

If you imagine you have anything especially rare in your possession you may just as well disillusionize your self-estimation a little before the agents themselves tell you there are "thousands of others just like you," all confident of engagements. What do you imagine made Jenny Lind what she was? What has made the Patti's, the Calvés, the Melbas, the De Reszkés what they are? Public recognition, in the greatest degree; and for this no one worked or fought harder to win than Jenny Lind herself, the greatest singer the world ever knew. I tell you the road to success is always a long, dreary battle, and the triumphs come to the strongest only. Do you imagine there never was a voice like Jenny Lind's? There are and have been plenty of them. It was Jenny Lind's personality more than anything else, which combined with a talent for work, an ideal in pursuit of art and a naturally good voice, which made her what she became. Think a little less of your voice, your trills, your roulades, your high C's, and stop a little to cultivate a personality. And what a personality Jenny Lind's was! Dignity, modesty, truth and beauty informed it! Courage and perseverance aided it, consequent happiness imbued it and a lofty purpose crowned it. Quit the terribly small, vain, petty existence you are leading in your self-adulation, or, perhaps, warped in petty jealousies and pettier aims of vain glory; yes, even at the expense of frightening or losing your friends (?) who are killing you with flattery, belittling your aims and thus effectually excluding you from the

nobler world, perhaps of seclusion and solitude, but where alone true, great success lies.

It seems strange after all that has been said and written that it should still be necessary to write to you like this—and yet the most of this is said for the especial benefit of one or two of my young acquaintances in Vienna who came to Europe to study in ignorance of what art demands of them, and more ignorant still of the European methods for killing off young "aspirants" such as we read of not long since in THE COURIER.

Yes, one of these has been studying here six long years, has a rare voice and much else besides that ought to aid her, and is only to-day learning things that her teachers, if they were conscientious, ought long since to have told her. "We went to Italy only there to learn things we might just as well have learned of the teachers in Leipzig, and now that we are in Vienna we are just beginning to know things we ought to have known all along," say they.

This seems a wide digression from Miss Herbert, but as it is she who led me hither I will now continue my account of her. I have shown that she has in her favor in springing from a race that "breeds poets, a singing race and a valiant one," and I hope I may be pardoned for dwelling upon the subject of personality at such length, for none of you, without being what she is, will attain what she will.

Miss Herbert has been studying with a rising young teacher of Vienna—Garimberti—during the past two years, and has mastered a number of operatic roles. Garimberti adopts Italian and Marchesi principles in voice placing. Miss Herbert is also fully awake to the value of routine study. She learns her ensemble parts with an old, experienced orchestral director. She is also a pet protégé of Louis Saar, and I hear now and then of a possible future engagement with Grau. One of the famous Grünfeld brothers, who is a solo correpetitor in the Court Opera, studies her parts with her occasionally, and gives her the benefit of his valuable experience in dramatic, stage and ensemble "points."

Beside having a wonderfully pleasing voice, Miss Herbert has plenty of dramatic fire, and her true "pente" is for dramatic singing. Roles from Mozart, Gounod, Massenet, Bizet ("Carmen") and Mascagni form her present repertory. I think she has the dramatic depth and quality suited to Wagnerian roles, but these she has not attempted as yet. She is one of the most convincing Carmens I have ever heard. A born Magyar, the gypsy element is not difficult for her to bring to her support, and Miss Herbert does not, like Renard, commit the mistake of belittling the part. Her Carmen is a woman who never descends to disgusting coarseness. She is a born, fiery, mad gypsy, borne along and carried away by an unquenchable, untamable, fiery spirit, who, cursed with the madness of that love which knows no law, dies a victim to the destiny of her character. Gay and amorous, she adds a touch of nobility to a fiery, passionate nature that lifts the role above the degradation it has received at the hands of some. Her Carmen is at times madly wicked, but never light, frivolous and, worse than all, "tame," or merely coquettish.

I hear that Miss Herbert already has a number of engagements offered her, and think there is small doubt that she will achieve a real and lasting success in the best sense.

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Still another American who, although she comes last, by no means claims the least of our attention, is Miss Poddie Ross, with whom readers of THE COURIER have already become acquainted through Mr. Floersheim, in Berlin. Miss Ross had the ambitious task assigned her of singing at the Sarasate concert here this season, and that, too, when Sarasate was at his best. The latter goes without saying, so without stopping to describe his playing of the Zigeuner music, his Thomé's Variations or Fantaisie, or the wonderful Cantilene of the Chopin Nocturne, E flat major, I will confine my remarks to Miss Ross' début in Vienna. The latter announces herself unpretentiously as a "débutante from the Souvestre Italian School of Dresden"; later also she studied with Bimboni and Carignani (who is especially recommended by the well-known Italian publisher, Ricordi) for her operatic repertory.

Miss Ross has a beautiful high soprano—a fresh, ringing, American voice—her coloratura is exceedingly fine, and she has possibilities which look to a successful career. The criticisms here were highly laudatory, especially from the celebrated Ralbeck, who prophesied that we would hear more of her later on. Miss Ross' intentions at first were to devote herself entirely to the Italian opera and Italian singing, but since coming to Vienna she has become convinced of the necessity for singing German opera as well. As she is already fluent in the latter language she will study German ensemble and aria singing with one or more of Miss Herbert's teachers and artists. Her progress, I am told, is astonishing, and I believe Miss Ross herself considers her teaching in Vienna superior to that in other cities. Never before, she declares, has she studied singing where so much is required and exacted with the most consummate skill. As she has devoted a



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WALTON PERKINS, Secretary and Manager.

MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauqua (N. Y.) Assembly from July 11 to August 13.

number of years to study with great artists this says much for Vienna—and when Miss Ross came here her acquirements, especially in colorature singing, were of a very high order. When Gutmann heard her sing he recognized at once an "Edle Stimme" (a noble voice). Not only did she sing at Sarasate's concert, but she sang at Gutmann's jubilee soirée among many other artists, who all accorded her the highest praise. I believe Carignani told Miss Ross that she had an exceedingly rare voice—"one out of a thousand." Other criticisms I have read are equally enthusiastic.

Miss Ross is winning in Vienna the one thing she needed, viz., complete, all-sided development for dramatic singing. She has sung for Deckner, who expressed great satisfaction with her, and I understand that she may accept an operatic engagement in Frankfurt-am-Main in the fall for German opera.

I am much in arrears for concert and opera notes, which I will send by next mail, but before I close I wish in connection with the foregoing to remind Americans that, although Vienna (which does not advertise, and consequently is little known as one of the first art-centres in respect to the study of singing) still possesses more world famous singers to-day than any other European city. The Italian-Marchesi school is well represented here by Fräulein Muethe, Materna, Garimperti; as also by the famous "new method" of Josefina Richter von Innfeld, mother of Hans Richter, upon whose work and ideas, as published in her book, I hope one day to expatiate at length. And I think that the greatest singers the world has known, excepting Jenny Lind and Patti, have come from Vienna. No singers for other stages have been in such demand as the Austrian and Hungarian artists. Here is the home of Luca, Materna, Marianne Brandt, for some time of the Lehmann sisters, and the Vienna Conservatory alone has sent out hundreds of well-known artists. I remember the RACONTEUR once said: "Berlin and Vienna are the places for real, earnest study," and since my experience here as music critic I should, for the art of study, place Vienna

at the first of the line. I examined artists from many other cities and nowhere do I find so much exact and exacting study. Thoroughness is the watchword—slipshod work is crushed. Such minute attention to details and exactitude in everything is difficult to describe. What I say of singing is equally true of the piano and the violin.

Rosenthal, Grünfeld, Leschetizky (Rubinstein school), Dacles (now dead), and Eppstein, of the conservatory, have their homes here, and their work as artists and teachers surpasses any other now living known to us. As to the violin, we have more celebrated quartets, excepting the Joachim and Kneisel quartets. Witness the famous Quartet Rosé, Hellmesberger Quartet and the later Prill Quartet, Fitzer, Soldat-Roeper, &c. Grün, Rosé and Prill and Hellmesberger and their preparatory teachers exact the most superior work from their pupils. Students come from Paris and all over Germany, and say they first learned to study in Vienna.

Still Americans rush to France and Germany in the largest numbers, and why? First, because, no doubt, these cities advertise and Vienna does not; secondly, because the prices of living are more expensive in the Austrian capital than elsewhere. Both of these conditions could and should be changed. Vienna should keep more in touch with the spirit of the times and not allow her musical atmosphere to become stagnant. She could also put prices of living more in keeping with the purses of students. For this purpose I will take the opportunity to say here that THE MUSICAL COURIER Office (which is really my private home) in Vienna will take the initiative and offer to American students (young ladies) all the comforts and refinements of the English and American "home," as well as opportunity to speak in English, German or French, and "coaching" either for singing or piano, at rates within the means of students. The Viennese "pension" is, as a rule, too expensive, and when not too expensive too unfit in every sense for young ladies who come here alone and without protection to study. Those who apply will be referred either to those now availing

themselves of this offer here, or else to others fully competent of judging for themselves, who are acquainted with the plan of an "art pension" for students.

I find it impossible now to speak further of other students who deserve more than passing notice, viz., Miss Virginia Bailie, of New York; Miss Roepper, of Bethlehem, Pa.; Mr. Friedberger, a most promising young pianist, pupil of Professor Eppstein; Mr. Gebhard, and many others of whom I will write at length soon.

News of the surpassing performances of Sembrich in the Italian opera season in the Carl Theatre, the last performances for the season, of our quartets, the visit to the grave of Brahms in company with Alice Barbi, her concerts, the new guests and new engagements in the Court Opera, notably that of the former baritone Schmides, who is a lately discovered tenor, and past concerts, especially that of Grünfeld, who goes constantly deeper into study and grows riper as a pianist, and who is rapidly winning an enviable reputation as teacher; the movement to secure funds to erect a monument to Brahms worthy of the last of the masters. These will all receive due attention by next outgoing steamer.

E. POTTER-FRISSELL.

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From Paris.

PARIS, May 10, 1898.

NO describing could give any idea of the impressiveness of "Cyrano de Bergerac" as played. The mise en scène is so correct, the illusion in every point so protected, and Coquelin, Cyrano! "Cyrano" is the play and Coquelin is Cyrano. It could be badly played and not be at all the same thing, but Coquelin has immortalized himself in it. Americans need never expect to get the value of the play by a translation. It is French, bone and blood, marrow and sinew, and every fibre of it. Not "Frenchy," but French. It breathes the race at every pore. It is a panorama of French character, revolving around one type an ideal incarnation of the whole. The language cannot be translated. It is impossible, equally so translation of its heart and soul. It is a work of inspiration—French inspiration drawn at one breath, immaculate. A manikin or mummy of the thing may be trailed through foreign lands, a success as a haute nouveauté. But the real "Cyrano de Bergerac" does not leave France.

Sarasate again. Four concerts, Beethoven String Quartet, Bach Sonata in A major, Sonata in E major, Haydn Quartet in G major on the program for Saturday. Mlle. Kleeberg gave four Beethoven sonatas at her first concert at the last chamber music, with the assistance of artists. Houses large and enthusiastic. Grand charity concert given by the Baroness de Reibnitz for the benefit of an artist in bad luck—a noble idea well thought and well carried out. Litta von Elsner, sister of Letta, gave a farewell concert at the Salle du Journal. She was assisted by many artists of the city. The singer leaves for America this week.

The charming and clever Julie Rosewald, the celebrated California singing teacher, is in Paris. Few more intelligent, discriminating and valuable critics of Paris methods of vocal education have ever reached the city. It is safe to say also "or more astonished one!"

Mr. Dubulle gave his class audition this year in the Coquette Salle du Journal by reason of the augmentation of his audiences. There were twenty-two numbers on the program.

Speaking, in whispers and out loud, reigned throughout the séance from beginning to end and from one end of the hall to the other. It is simply disgraceful that no effort is made by the musicians or critics of Paris to stop talking through music. The splendid pupils' concert of Mme. Roger Miclos' piano classes was disturbed in a similar manner last night, many people speaking quite out loud from beginning to end of the piece played. Nobody seems to notice it.

The first representation of "Fervaal" by Vincent D'Indy takes place to-night at the Opéra Comique.

Jules Boucherit (not Bouicher) was the name of the talented young violinist whose success was recorded last week. Mr. Foerster gave another of his piano concerts this week. Mlle. Berthe Duranton likewise played a fine program with the assistance of Mlle. Chaminade and other artists.

A very élite and brilliant concert was given this week of the works of Mme. Pauline Viardot by Mlle. Nogueiras. Announcement comes of two piano recitals given in London at Queen's Hall by Arthur Reginald Little, an American pianist.

A beautiful portrait of Miss Maude Roudebush (Roudez) appears in this week's London MUSICAL COURIER among the world's most celebrated singers. Those who have watched the career of this charming and talented young American for the past few years feel a thrill of real joy at thought of one who has so quietly, gracefully and with

such real credit arrived at least at an opportunity to rise. Every step she has made so far has told, and she has (what is rare enough) not lost anything in gaining much. Her lovely face, with its calm, steady, but illuminated expression tells this whole story. Good luck ahead to her.

The distinguished writer and lecturer M. Bernard, of Paris, gave an interesting lecture this week on "Les Ballades Amoureuses of Mlle. Vacaresco," set to music by Massenet and sung by a Parisian artist, Mlle. Franck. M. Bernard's lectures are a revelation always.

Miss Carrie Lucille Clough, of the States, has commenced piano lessons with Mr. Breitner. She is in good hands. She was pupil of Mr. Barth in Germany. She is an earnest little thing, and many hopes and wishes go with her. Her friend Mlle. Sylva, an earnest pupil of Madame Laborde, is to sing at the public concert to be given in a week or so. Miss Victoria Carter will also show how much she has already gained by her visit to Paris at that same concert.

M. Fidèle Koenig, the vocal professor, had charge of the music at Mrs. Drake's last musical reception. It was proclaimed one of the successes of the season. As one who knows him remarked: "The artist and his music were worthy of each other." Mrs. Homer, one of his pupils (engaged at Vichy, by the way) received great applause for her singing of Brahms' "Meine Liebe ist grün," also an aria from "Samson and Printemps," by Saint-Saëns. Mlle. Acté, of the Opéra, and M. Fuguère, of the Opéra Comique, sang, and the program was completed by the exquisitely sympathetic singing of "At Parting" (by Roger) by Mme. Fidèle Koenig.

Mrs. Drake deserves mention of the distinction of being able to keep her guests still and treat music and interpreters with the respect due them.

M. Risler is a piano artist who can keep the house absolutely still. It is a miracle worked. Few can do it.

Mlle. Acté is singing Eva in the Maitres Chanteurs in place of Mlle. Breval, who is in Sigurd. Delna took cold during the last damp weather and rehearsals, so that the "Prophète" was left "without honor" for several days.

M. and Mme du Wast (descendants of the Dupres) gave a pupils' concert this week.

Della Rogers is coaching in German roles seriously. Her voice is more beautiful than ever. She is working with a distinguished German coach in Paris.

Madame Kaiser, the creator of Gretel, in "Hänsel and Gretel," is in Paris passing French and Italian roles with M. Jules Algier. She has sung three seasons at Hamburg, and was one of the chosen ones to sing during the "Manouvres."

Mlle. Lucie Hickenlooper, the American pianist studying in the Paris Conservatoire, played by request this week at a concert given at the Institut Polytechnic, Avenue Henri Martin. Her selection was Etude, Paganini-Liszt, and was admirably played to a large and enthusiastic house. That is another American pupil of whom to be proud.

Young Lherie, the young first prize pianist, who made such a sensation at his début concert at the Salle Erard some weeks ago, has been engaged for a tour in Holland.

Baxter Perry, of Boston, has been most favorably mentioned and criticised by French papers. The universal praise he received should be very flattering to him. He can come to Paris again for a longer stay and be sure of a warm welcome.

An excellent player and teacher of mandolin and guitar may be found at 214 Seventh avenue, New York. He is an Italian, and worthy of encouragement.

There is studying here a Miss Fee, of Chicago. Miss

Fee is beautiful as a dream, young, bright and charming, but withal very serious and anxious to succeed. She is studying with M. Remy, the first violin of the Colonne concerts.

M. Jules Algier is having all the pupils he can find time for. And the best of it is they are all happy and perfectly contented in his instruction. He is having wonderful success with his very individual method of vocal education. He deserves success.

It is not the power of the blow, but the aim of it which is the essential in treatment of the mosquito!

Mrs. Florence Fox, of Philadelphia, a lady who has done much for the music of her city and is willing to do more, has arrived in Paris.

Saint-Saëns is here.

There are ten competitors for the Prix de Rome (poor Berlioz!). The examinations close on a "Friday, 13th." What luck can they expect?

A new chimies is to be put up in Paris in a church in the Louvre vicinity. The office of the *Journal des Debats*, which is under the eaves, will get the full benefit.

Another musical lecture of this week, by M. Julien Tiersot, on the "Romance of the Eighteenth Century," with illustration, given by various artists. M. Gabriel Pierné has resigned his position as organist of St. Clotilde. A resignation of an organ bench in Paris is the event of a lifetime. Changes seldom or never occur in the organ loft here save by death. Good fortune is the cause of M. Pierné's demission. He will devote his time to composition, which pays him well.

M. Risler gives two piano concerts at the Salle Pleyel to-day and a week from to-day. Bach Sonata in E, Brahms Sonata in A major and Beethoven Sonata in G major, Beethoven Sonata in G minor, Beethoven Sonata in A major and Saint-Saëns Sonata in C minor comprise the two programs. A great treat is in store for musicians—all, indeed. M. Risler restores the unfortunate instrument to give real pleasure.

M. de Trabadelo, besides teaching incessantly, finds time to write much music. He has just completed the eighth of a new collection of songs. Enoch has signed a contract for their publication at an early date. They will be published likewise in America. One of them, "Désir Fou," is dedicated to Calvé. Enthusiastic over it as an effective song the charming diva has placed it in her repertory, and will sing it soon at London. Fire and passion and youth are among M. de Trabadelo's musical qualities. They are the essentials both in teaching and composing.

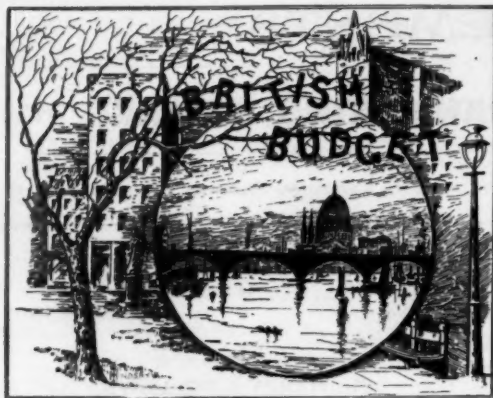
**Mr. and Mrs. Edmund Severn.**

Mr. and Mrs. Edmund Severn were "at home" on Monday evening, May 16. A delightful musical program was given, in which Mrs. W. J. Oliver, R. C. Eaton, Miss Effie Stewart and Mrs. Viola Pratt-Gillette were heard to great advantage.

**Musical—Mrs. May Casta.**

An attractive musicale was that given at Rutherford, N. J., May 7, by the pupils of Mrs. M. Casta, all the pupils, piano and vocal, reflecting credit upon their teacher. The program showed good taste in arrangement and also knowledge of good music. Mrs. Casta, who is known as a concert soloist, added the beauty of her soprano voice to the pupils' efforts, and her full, rich tones rang out in a patriotic song, which aroused the audience to a high state of enthusiasm. Mrs. Casta is under the direction of Thomas & Fellows, of this city.





BRITISH OFFICES OF THE MUSICAL COURIER,  
21 Princes Street, Cavendish Square,  
LONDON, W., May 6, 1898.

THE season of opera at Covent Garden opens on Monday with a performance of "Lohengrin." The cast includes Madame Eames, Brema, Edouard de Reské and Van Dyk. "Romeo et Juliette" is to be given on Tuesday, with Miss Suzanne Adams, Miss Franchon Thomson—two American girls—and M. Saléza. "Die Walküre" comes Wednesday, with Madames Ella Russell, Marie Brema, Meisslinser. "Faust" follows on Thursday, with Madame Eames, M. Van Dyk and Plançon, and "Carmen" for Friday, with Mlle. de Lussan. Many of the artists are already here and the season promises to be a brilliant one. The "Ring" performances do not take place until June and it is claimed by the syndicate that practically every seat in the house is sold, including those of the gallery, a part never before sold. The subscription has been the most liberal ever accorded the management. Society will be well represented and the social part of the opera will be made as much of, or more, perhaps, than on any other occasion. Mr. Higgins has arranged that nearly all the brass instruments shall be placed under the stage, so as to give more room for the large orchestra necessary for the "Ring" and other Wagnerian performances. This releases several of the stalls and one or two of the stage boxes.

At the same time Mr. Mapleson announces a season of Italian opera at the newly decorated and arranged Olympic. Among the works to be given are "Andrea Chenier," Leoncavallo's "La Bohème," Glück's "Armida," Weber's "Oberon," Spontini's "La Vestale," Donizetti's "Belisario," and numerous others. He has already secured a large list of subscribers, including many members of the aristocracy.

Ben Davies has recently had a male increase to his family. Mother and child are doing well. He sails on Wednesday by the Kaiser Friedrich for New York and is to sing at the Cincinnati festival. I understand that Miss Macintyre sails by the same boat.

Herr Carl Klindworth is said to be coming to London for this season, though I have heard it disputed by those who claim to know.

M. Vladimir de Pachmann, Moritz Moszkowski and Edouard de Reské are expected to arrive in London tomorrow.

I understand that Madame Carreño is to give two piano recitals here; one the last of this month and the other the first of June.

Madame Bloomfield-Zeisler, who met with enormous success at her recital last Saturday afternoon, announces a second for May 10.

Mr. Newman has now completed the preliminary arrangements for his promenade concerts, which open at Queen's Hall on August 27 under the conductorship of Henry J. Wood.

Miss Elinore G. Lynch, the famous banjo and mandolin player, of Chicago, has come to London and met with much success at "at homes." She is arranging some concert engagements and is one of the finest players I have ever heard.

Herr Felix Mottl has just accepted the post of conductor at the Court Opera House, Munich, and Frau

Mottl, who is a distinguished opera vocalist, likewise leaves Stuttgart for Munich.

Herr Georg Liebling was invited by the Deutscher Verein für Kunst und Wissenschaft to give the program for the Musikalischer Abend on April 30 at the German Athenæum. His playing was much appreciated by a critical and music loving audience, who evinced special interest in some of his own compositions. He was assisted by Miss Regina de Sales, who sang in admirable style two very charming songs from his pen.

Arthur Friedheim, at his third recital on May 11, will play a Chopin group, Beethoven's thirty-three variations on a waltz by Diabelli and Liszt's three caprices of Paganini, "Petrarca Sonnet" and "Carnaval of Pesh."

Mr. Manns will have the assistance of the following artists at his benefit concert at the Crystal Palace on the afternoon of May 7: Mme. Ella Russell, Edward Lloyd, Plunket Greene, Mrs. Bloomfield-Zeisler and Herr Johann Kruse.

A bureau for concert direction has just been established under the name of the Concorde Concert Control at 186 Wardour street. It will have departments devoted to bands and high class entertainments and the object of the directors is fairness toward the artist at a reasonable fee.

The original orchestral score of Rossini's "Wilhelm Tell" has just been acquired by the library of the Paris Conservatoire for 7,000 francs. It was discovered by the well-known collector M. Charles Malherbe.

Mme. Ella Russell has been engaged as one of the principal sopranos for the Gloucester festival in September next. She will create the soprano role in Dr. Parry's new work, besides singing in other oratorios.

#### CONCERTS.

Criticism which begins and ends with the mere expression of the likes or dislikes of the critic is of little weight. Yet I cannot find anything to say concerning Brahms' F major symphony than that I do not like it. As regards its form, structural perfection, thematic development, individuality, dignity and power I cannot but admire the ability of the man who created it. But in spite of its merits it is tedious. It is a flower without perfume. No skillful treatment will yoke the intangible spirit of interest to themes which are in themselves devoid of charm, even when the treatment consists in part of the most palpable reminiscences of passages from various works of the older masters. The tameness of the effect produced was not due to an inadequate performance. In fact, for vigor and discriminating nuance Sir Alexander Mackenzie, as conductor of the Philharmonic Orchestra, has never surpassed his accomplishment of last Thursday evening, when this symphony was the principal feature of the program. Whether this effort exhausted the conductor or not we cannot say, but a more ragged, wretched and ill timed accompaniment than that to Rubinstein's D minor piano concerto a little later in the evening I have never heard. That Sir Alexander should fail on this occasion is the more inexplicable to me when I remember the comparatively excellent accompaniment he gave Mark Hambourg, who played this same concerto at a Philharmonic concert last season.

The pianist on this occasion was Mme. Fannie Bloomfield-Zeisler, and her success in spite of the accompaniment, was most genuine and pronounced. The vigor and solidity of her touch in loud passages, combined with the beauty of her tone in quieter moods, her ample technic, and the feeling of confidence in her equipment which she inspired soon found favor with the Philharmonic audience. In fact she was accorded an ovation, and seldom, if ever, have I heard more spontaneous or unanimous applause than followed her magnificent playing of Rubinstein's D minor concerto. In the second part of the concert Madame Bloomfield-Zeisler gave a faultless interpretation of the graceful and dainty scherzo from Liszt's Fourth Piano Concerto—faultless in technic and style. A singular instance of carelessness was to be found in the analytical program, wherein the slow movement of this concerto is said to be in D minor.

"Pippa Passes," a dramatic scene for orchestra, composed by Frederick Corder, was performed for the first time in public at this concert. One must needs hear this complicated score repeatedly before speaking with much

authority on its merits. Yet I am inclined to believe that repeated hearing would only make the significance of each theme clearer without revealing any additional musical charm in the work as a whole. It is intended to represent an incident in Browning's poem. It is therefore comparable to a picture. But a picture is not enhanced in value as a work of art by making the names of the represented characters familiar to the spectator. It is unnecessary here to speak of Mr. Corder's scholarship and skill—two qualities with which he has long been accredited.

Plunket Greene sang in his usual manner two songs by Dr. Stanford, which many think have not been improved by being scored for orchestra. The first one, "Come Away, Death," is very dull in its orchestral garb, and, strange to say, the trumpets and drums, which the piano accompaniment of "The Battle of Pelusium" so well suggests, seem in the orchestra to savor somewhat of melodrama.

The grand orchestral concert tendered to Robert Newman, the energetic and progressive manager of the Queen's Hall, by Mr. Wood and his magnificent orchestra last Saturday afternoon was well attended. Mr. Newman has taken great risks often at little or no encouragement from the public, and we hope that this benefit concert will repay him with something more tangible than the enthusiasm of the audience for the excellence of the program. Some idea of this manager's enterprise may be formed from the statement of the program that he has given 106 orchestral concerts in the Queen's Hall since last autumn, exclusive of the Philharmonic, Mottl, Richter and other concerts which have not been under his management. When the number of these last-mentioned concerts is borne in mind, it speaks well for his ability as a manager that he has been able to make both ends meet financially, considering that his orchestra numbers 103 of the finest instrumentalists to be found in the world, and that he has not one penny of a subsidy or guarantee. Think of the good these concerts have done to the musical taste of the London public. Let it also be remembered that had Mr. Newman not undertaken these concerts, our best conductor, Henry J. Wood, would not have been heard of as a conductor.

The program was drawn entirely from the works of Wagner, and included, among other selections, seven of the master's preludes and overtures. Miss Ella Russell sang "Elizabeth's Greeting" (Tannhäuser) in English, and for an imperative encore the same number in German. Arthur W. Payne played "Traume" as a violin solo in a delightful manner. The program represented almost exclusively the more ideal Wagner rather than the noisy Wagner of the "Ride of the Valkyries" and the "Kaiser-marsch." The orchestra was in splendid form, and the concert was enjoyable from first to last. Mr. Newman, responding to a vigorous call, thanked the audience for their generous support, and said that he intended to still further improve the orchestra if possible. How this is to be done we cannot very well see, unless more rehearsals for new and difficult scores are to be granted. He would have a much easier task before him if he only had to consult the likes of the musicians in his audience. But musicians have no money, and any orchestral concert is a very expensive undertaking. Therefore, to merely cover his expenses the manager is often compelled to put on his program more or less hackneyed works in order to charm to his denuded coffers the magical gold from the narrow-mouthed pockets of the public.

The closing concert of the present season at the Crystal Palace on Saturday was marked by the introduction of a new work by no means devoid of interest. The composer, W. H. Bell, was a student at the Royal Academy of Music, and his "Symphonic Prologue" to "The Canterbury Tales" proves him to be already a clever writer for orchestra. The theme of "Sumer is icumen in" is utilized as a representative motive with much success. The concert began with Dvorák's "Carneval" overture, which suffered considerably by contrast with Berlioz's Hungarian March at the end. Beethoven's Fourth Symphony in B flat was well played, but the Adagio was rather wanting in expression. Leonard Borwick's performance of Schumann's concerto was perfect, revealing all his true artistic qualities. The vocalists were Mme. Marian McKenzie, who sang admir-

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ably Penelope's scena from "Odysseus," and Arthur Waleyn, who has not been heard here before.

Mme. Blanche Marchesi's recitals are always looked forward to by musicians and amateurs alike, and on Friday St. James' Hall was crowded. With the assistance of Thomas Meux and a choir of ladies Madame Marchesi gave a scena and airs from "Iphigénie en Tauride" (Gluck). We have not often an opportunity of hearing even fragments of Gluck's much neglected opera, and therefore Madame Marchesi deserves our particular thanks for the happy thought of including it in her program. I cannot refrain from speaking in detail on at least some of the exquisitely chosen songs. "Mädchenlieder" (I.) (Ad. v. Goldschmidt), a love song of deep sadness, was poetically and simply conceived by Madame Marchesi. In "Klinge, klinge mein Pandero" (Rubinstein) the climax was sung with all the intensity it calls for, but was never marred by exaggeration. This restraint is one of Madame Marchesi's artistic features. Jensen's "Murmels Lütchen," with the caressing accompaniment, has tempted many a singer to a distressing failure. It is one of the seemingly unsingable songs in spite of its great charm. But Madame Marchesi knew how to resist the temptation of accentuating the lovely harmonies formed by the accompaniment and voice. She glided gracefully and delicately over these pitfalls for mediocrity, and gave us a perfect reading of this piece. "Ein Ton" is one of the most difficult songs ever written, though it seems so simple. The phrases of the beautiful poem are sung on one note, and only the accompaniment gives it color. Madame Marchesi conceives it somewhat slower than the composer intended it to be, which is, however, no drawback. From the French selections the most pleasing were "Talouse" (chanson villageoise) (Bonnaides), and "L'amour est un enfant trompeur" (Martini, 18th century). "Die beiden Grenadiere" (Schumann), in which Madame Marchesi brought out all her dramatic power, closed the program. Herr Kruse, whose playing I admire as a rule very much, was not quite in his usual good form. Perhaps the reason was that his choice had fallen on pieces so often played on previous occasions that he was as tired of them as I was.

At his first recital Whitney Tew, an American baritone, introduced himself to the London public as a singer of exceptional qualities. His voice is well trained and powerful, and his style is refined and intellectual, but not, as is sometimes the case, to the exclusion of expressive warmth. The program was of more than ordinary interest. Excerpts from Brahms' "Liebeswalzer," a cycle of songs which is too seldom rendered by efficient artists, was sung by Miss Fillunger, Miss Beatrice Wilson, Mr. Shakespeare and Mr. Tew, with Miss Shakespeare and H. Bird at the piano. Mr. Tew gave selections from Hiller, Dvorák, Brahms, Hartmann, Saint-Saëns and Liza Lehmann. Miss Reibold, who pleased particularly in Pergolesi's "Se tu m'ami," is a débutante whom I hope we shall soon hear again. Georg Liebbling was the pianist, and gave a delightful interpretation of Chopin's Andante Spianato and Polonaise. In the second part of the program Mr. Liebbling played two numbers from his well-known "Suite à la Watteau" with much charm and sweetness of touch, also an effective Valse Gracieuse of his own composition.

F. V. ATWATER.

#### Albany Musicals—Ferdinand Dunkley.

The last of the series of Wednesday musicals which Mr. Dunkley, master of music at St. Agnes' School, has been giving during the season for the benefit of his pupils took place May 18.

It was on a larger scale than the others, and invitations were extended to the musical people of the city. Assisting Mr. Dunkley were Mrs. John F. Brines, soprano; Miss Silliman (a former pupil of Mr. Dunkley) and Charles Ehrlicke, violinist. The program was somewhat ambitious, but, according to comments of those present, illustrated in a commendable degree the artistic merit of those who took part. The Albany Evening Journal says that Mr. Dunkley, who played the prelude to "Tristan and Isolde" alone, "was at his best, and the prelude was a poem of color, emotion and exquisite sensibility."

#### Success of "Hiawatha."

"HIAWATHA," the new choral work by Frederick R. Burton, has met with a more than cordial reception. Singular good fortune attended its first production in Yonkers in that a stranger to the composer heard it there and was so taken by it that he volunteered to back a performance in New York. In both places the audiences attested their enjoyment in the most emphatic manner, bestowing unstinted praise upon the singing of Mr. Burton's chorus, and putting the seal of their approval unmistakably upon the cantata as a composition. The work attracted unusual attention from the press, with the result of an overwhelming verdict upon the side of success. Following are extracts from some of the more important journals that gave critical attention to the event.

The work scored a brilliant success. The composition is admirably adapted for choral effects. Throughout there is a lyrical quality in the music and a delightful simplicity varied by some highly dramatic and dignified movements, such as those in which the famine, the death of Minnehaha and the parting of Hiawatha are portrayed with a thorough musical mastery of their several emotional qualities.—Boston Herald.

A work that is likely to become highly popular. The music is melodious and its treatment is musicianly. There are evidences of the composer's scientific knowledge to be found in all parts of the score; and this is notably true of the orchestration. The "Famine" music was powerful and impressive and touched with pathos.—The Sun.

The artless simplicity of Hiawatha, the dignity, force and poetic charm which Longfellow sets forth so artistically, have been musically expressed by Mr. Burton with a like suave and luring attractiveness. The several selected cantos offer a diversity of motive, and the lyric and dramatic effects, dainty and severe, are admirably juxtaposed in the score. There can be no doubt of the success and popularity of the cantata. Hiawatha has received in this work a worthy musical setting by a clever American composer.—Boston Transcript.

Indian dances in the wedding scene were composed upon a genuine Indian theme. The effect was to give color to the entire cantata.—Evening Sun.

Mr. Burton has admirably accomplished the setting to music of some of Longfellow's most dramatic lines with fidelity to the spirit that pervades them. He has written a cantata of high rank.—Worcester Telegram.

Briefly characterized, the music is intensely emotional, constantly tuneful and remarkably rich in harmony and modulation.—Boston Post.

The quality of the score at once stamped Mr. Burton as a composer whose claims are not to be ignored. The chorus "All the traveling winds went with them" is of surpassing beauty, and "The Wedding Festivities" beginning with a notable soprano solo, include also the phenomenal number of the work, of intense interest and striking originality, "The Dance of Paupukkeewis." Mr. Burton is to be congratulated, and it is to be hoped that the public of the metropolis may have an early opportunity of hearing an adequate interpretation of his work.—Home Journal.

In descriptive and narrative the setting is all that could be desired.—New York Times.

The choral numbers are vigorous and effective, while the instrumentation is varied in color. The composer's descriptive powers are great.—Troy Northern Budget.

In "Hiawatha" there is all the evidence of genuine talent. The composer has made skillful use of motives, and has, with rare conscience, adhered as much as possible to the metre of the poem. While there is no attempt to give local color to the whole score, wherever the music is purely illustrative, Indian themes have been skillfully utilized and paraphrased. Mr. Burton is to be congratulated.—The New York World.

The impression made by the performance last night was certainly good. Mr. Burton's music is first of all dramatic. Yet it is not without a graceful lyric quality. This latter, however, is always sacrificed when it interferes with the dramatic expression of the text, and a close union is preserved between the words and music. \* \* \* In the music set to Hiawatha's wooing there is the same

luscious, passionate quality that we find in Tristan, the difference being one of degree only. Any distinct attempt at employing Indian themes appear only once, in the "Dance of Paupukkeewis," scored for chorus and orchestra. This dance is in some respects the most interesting, as it is certainly the most original portion of the cantata. Built up from a weird and simple melody, characteristically Indian, and accompanied by drum beats, it moves along with an odd and solemn rhythm to a wild and exceedingly effective climax.—New York Commercial Advertiser.

"Hiawatha" had its first metropolitan hearing last night at Chickering Hall, and made an excellent impression as a decidedly interesting composition.—New York Herald.

While much of Mr. Burton's music is more in the school of the diatonic Haydn than the chromatic Wagner (save for a certain use of leading motives), his development of Indian theme shows his ingenuity at the maximum. The theme was first jotted down by Mr. Krehbiel, and is worked up delightfully by Mr. Burton, the incessant thudding of a drum is an incommensurate rhythm giving it a decided barbaric tone. \* \* \* Many of the bits of programism and the recitatives are finely conceived. There is one quaint and touching contralto aria, and the death song of Minnehaha is full of pathos. Mr. Burton writes without affectation and with a deal of fluent geniality.—Rupert Hughes, in the Criterion.

The production was most successful.—New York Press. Several conductors of choral societies have intimated their intention of taking up "Hiawatha" next season.

#### New York College of Music.

At the commencement concert of the New York College of Music, to be given by Alexander Lambert on Wednesday evening, May 25, at the college hall, Harry Graboff and Gussie Zuckerman, the two pianists, will appear.

Harry Graboff, a gifted young pianist and a pupil of Alexander Lambert, will give a series of recitals during the summer months in Newport and other fashionable watering places.

The summer term of the New York College of Music, 128 and 130 East Fifty-eighth street, will begin June 20 and last for ten weeks. Alex. Lambert will personally supervise all departments.

#### A Waldorf-Astoria Musicals.

Good music and a crowd of notable people to hear it characterized the musicale in the small ballroom Wednesday evening, May 11. The program, interpreted by the Kaltenborn-Beyer-Hané string quartet, Mrs. Marian Van Duyn and the tenor, Van Yox, showed skill in arrangement and gave pleasure throughout. The selections of the string quartet were Andante, Scherzo and Canzonetta by Mendelssohn, and "Declaration" and "The Mill" by Raff. Daintiness of execution, exquisite shading, precision and surety of tone marked the Mendelssohn Scherzo and Canzonetta, and the quartet was so heartily encored that they played, to the continued delight of the audience, Herzog's "Serenade."

Mr. Kaltenborn, one of our most satisfactory resident violinists, added to the excellent reputation he is so rapidly acquiring by his fine interpretation of De Beriot's "Scene de Ballet." He was recalled three times, and so enthusiastic were his listeners that he was obliged to respond, playing the "Berceuse" by Hauser in a manner to cause one to forget how many times it has been given as an encore this season. Mr. Beyer-Hané's violoncello solo was also warmly received, as it deserved to be, for the excellent tone with which he played that somewhat hackneyed Andante from the Popper Concerto. Mrs. Van Duyn's solos were well chosen. Her encore was "Mid a Wealth of Roses." Theodore Van Yox proved that he was in excellent voice by his first numbers, "Songs of Araby" and "Madrigal," the latter accompanied by the composer. Mr. Van Yox, however, was at his best in the "Lullaby" by Jocelyn. After repeated recalls he sang Hawley's "The Song That My Heart Is Singing."

The musicale was under the direction of Miss M. L. Pinkham.

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BUFFALO, N. Y., May 20, 1898.

THE Buffalo Liedertafel began the celebration of its fiftieth anniversary, Monday, May 9, by a concert given in Music Hall, followed by a ball. A commers was held Tuesday evening, May 10, in the Ellicott Club.

The program of the concert was presented by the Liedertafel, Geo. Glaszmann director, assisted by the Buffalo Orpheus, John Lund director; the Buffalo Saengerbund, Henry Jacobsen director; Mrs. Katharine Bloodgood, of New York, contralto; the Liedertafel Festival Orchestra, Geo. Glaszmann director; Joseph Mischka, honorary director, and Miss Marie F. McConnell, accompanist.

The concert was greatly enjoyed, every chorus number on the program being encored and each one was repeated, with one exception. The choruses sung by the Liedertafel, particularly the Bruch "Triumph Song," were exceptionally well given. Geo. Glaszmann, as director, surprised and delighted us in his efforts that evening.

The chorus sung by the Orpheus was composed for the occasion—the music by Mr. Lund and the words by Mr. Lund's mother. The Orpheus sang splendidly, as is the rule with this society.

The Saengerbund, directed by Henry Jacobsen, carried off a full share of the evening's honors in its singing of Voigt's "Mutterliebe." Great attention was paid to shading and delicate effects.

The impressive feature of the evening was the number composed of two choruses sung by the three societies under the direction of Joseph Mischka, honorary director of the Liedertafel.

As the curtain was raised, showing the 200 men seated on the stage just back of the full orchestra, and Music Hall filled with a brilliant audience, the scene was one to be remembered. The singing was admirable and provoked great applause. Joseph Mischka was director of the Liedertafel for many years. It was a pleasure to see him again in the role of conductor after a rest of three or four seasons. He seemed to be quite in his element, and his appearance was marked by abundant applause.

Mrs. Katharine Bloodgood sang two numbers, one with orchestra and one group with piano accompaniment. Mrs. Bloodgood's appearance was so charming that we almost forgot her voice while admiring the picture she made on the stage. Her voice was, however, very much praised for its smooth, mellow quality and for her easy delivery.

The officers of the Liedertafel paid all the society's engagements for the concert in gold in honor of its golden jubilee.

At the commers, held Tuesday, which, I need hardly add, was for men only, at least 500 were present. The society did not limit its bill of fare to the regulation commers diet, but rather sought to outdo all other entertainments of this kind by an elaborate spread. There was

an orchestra. The three societies sang choruses, separately and together, directed, as on the preceding evening, by Mr. Glaszmann, Mr. Mischka, Mr. Lund and Mr. Jacobsen. Speeches were made, toasts were proposed and drunk, some of them à la salamander, telegrams of congratulation were read. The Liederkrantz of New York sent a silver loving cup; the Orpheus of Buffalo, a silver vase and tray; the Saengerbund, fifty American Beauties.

The Liedertafel was organized May 9, 1848. Twenty-one Germans, who had brought with them to this country a remembrance and love for German customs in matters musical, formed the society. Its first officers were: Henry Weiser, president; F. Albrecht, secretary; C. Hins, treasurer; H. Wunderlin, librarian, and John Dossert, musical director. (Frank Dossert, of New York, one of your successful musicians, is a son of the last.)

Perhaps the most definite idea of the Liedertafel's doings can be gleaned from the historical data published in the program:

Organized on May 9, 1848.  
First concert, January 24, 1849.  
Mixed chorus organized in 1854.  
Four concerts given annually from 1854 to 1882.  
Three concerts given annually from 1883 to 1898.  
Received a silver goblet as a prize at the Cleveland Saengerfest in 1859.  
Managed the Saengerfest, assisted by the Saengerbund, given in Buffalo in 1860.  
Made a concert tour to Detroit and Cleveland in 1863.  
Received a piano as a prize at the New York Saengerfest in 1865.  
Attended Saengerfest at Erie in 1866.  
Attended Saengerfest at Chicago in 1868.  
Was incorporated in 1868.  
Attended Saengerfest at Rochester in 1869.  
Made a concert tour to Hamilton in 1870.  
Received a library case as a prize at the Saengerfest at New York in 1871.  
Celebrated the twenty-fifth anniversary with a grand concert, ball, banquet and commers in 1873.  
Gave a grand concert for the benefit of the Buffalo General Hospital, netting \$965.35, in 1874.  
Made a concert tour to Jamestown in 1875.  
Made a concert tour to Toronto in 1876.  
Gave a grand concert in aid of St. Joseph's Cathedral in 1877.  
Attended Saengerfest at Rochester in 1878.  
Made a concert tour to Titusville in 1880.  
Attended Saengerfest at Chicago in 1881.  
Held a fair in aid of piano fund, realizing over \$1,500, in 1882.  
Gave another grand concert in aid of St. Joseph's Cathedral in 1882.  
Gave a concert in aid of widow of H. A. Staples, netting \$800, in 1882.  
In conjunction with other local singing societies, made a concert tour to Cleveland in 1882.  
Assisted in management of the great Buffalo Saengerfest in 1883.  
Sent 300 marks (\$75) to Heinrich Pfeil, the composer of "Beim Liebchen zu Haus," in 1883.  
Participated in the great music festival held in Buffalo in 1884.  
Received a silver wreath as prize at the Saengerfest in Brooklyn in 1885.  
Participated in the second Buffalo music festival in 1885.  
Entertained the New York Liederkrantz on that society's visit to Buffalo in 1885.  
Purchased the Trinity Church property in 1885.  
Entertained William Steinway in 1886.  
Held another fair, this time in aid of furnishing the newly acquired property, netting upward of \$2,000, in 1886.  
Attended Saengerfest at Baltimore in 1888.  
Gave a grand concert on the centenary memorial of Mozart December 5, 1891.  
Gave a grand concert with Seidl's Orchestra in aid of the Mozart memorial fund in 1892.  
Erected, unveiled and presented to the city of Buffalo a bust of Mozart in 1894.

The Liedertafel distinguished itself outside of musical affairs by being the only organization that has made any effort to beautify the parks. In 1894 this society pur-

chased, erected and presented to the city a bust of Mozart at an expense of \$3,000. The bust, on a pedestal, is placed near the entrance of the Buffalo Park.

The directors of the Liedertafel since its organization have been: 1848-52, John Dossert and Frederick Hoddick; 1852-68, Carl Adam; 1868-69, W. Groscurth; 1869-70, James Nuno; 1870-77, Joseph Mischka; 1877-78, C. F. W. Mueller; 1878-79, Frederick Erling; 1879-94, Joseph Mischka; 1894-97, Louis Adolf Coerne, and 1897-98, George Glaszmann.

The success of the concert arrangements was due in a large degree to the efforts of R. H. Heussler, the chairman of the music committee. He spared neither time nor pains to secure for the Liedertafel's anniversary a successful performance, and he succeeded.

Within the past few months there were many rumors afloat that this anniversary would conclude the active life of the Liedertafel. It seems, however, that the occasion has put new life and vigor into the members and a fresh lease has been taken, so that now we may begin to anticipate a diamond jubilee.

\* \* \*

Miss Zora Gladys Horlocher, of New York, spent last Sunday here. She sang the Offertory solo for the morning service at St. Paul's Cathedral. Her selection was "Oh! Rest in the Lord," from "Elijah."

Henry Jacobsen goes to Europe soon to meet Mrs. Jacobsen and accompany her home. It is rumored that he intends to take up his residence in Rochester in the fall, though I presume he will continue his connection with the Buffalo Saengerbund. OBSERVER.

#### Concert at Athens, Ohio.

The Euterpean Choral Society, of Athens, Ohio, of which Louis Baker Phillips is conductor, gave a concert on Friday evening in the beautiful new hall at the Ohio University. The room was handsomely decorated with flags and patriotic songs were sung in addition to the pre-arranged program.

Those assisting were Miss Alice B. Turner, of Columbus, soprano; Richard Jose Ferrer, of Cincinnati, violinist; Dr. W. I. Jones, of Nelsonville, baritone; Miss Lyllian Casto, contralto; Newman H. Bennet, tenor; Louis Baker Phillips, pianist; Miss Lula Clark King, accompanist.

#### Pizzarello's Pupils.

The recital given by the pupils of Joseph Pizzarello at Sherry's has been commented upon favorably in more than one paper. Taken all in all it merited the interest it aroused, for the voices were peculiarly fresh and sympathetic. Mrs. Didisheim's voice being particularly so. Her French songs, too, were given in admirable style. Miss Grace Tuttle sang the Proch variations brilliantly and in a fluent manner. Among the special comments, that of the New York correspondent of the Boston Gazette refers to all the pupils as reflecting credit and honor on a teacher at once painstaking and artistic. The correspondent adds:

Among others who did excellent work were Madame Torriani, Miss Maud Beach and Miss F. Missell. Madame Torriani's numbers were "Cantiline" by Joncieres; Michaela's aria from "Carmen" and the difficult Villanelle by Dell'Acqua, which she gave with finish and brilliancy, prophesying for her a foremost rank among sopranos. Miss Beach possesses a soprano voice with a marvelously beautiful sympathetic mezzo quality. \* \* \* Miss Missell reveals a tenderly sweet as well as a powerful mezzo soprano voice, and, although scarcely eighteen, sings with intelligent fervor which promises a brilliant future.



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## Explanation.

FIFTH AVENUE HOTEL.

Editors The Musical Courier:

MY attention has been called to a letter from Dr. Frederic Gillette, in which he takes exception to a statement contained in Mr. Decsi's reply to Dr. Muckey.

The statement in question relates to my experience with Dr. Muckey's theory, as elucidated by his pamphlets and one of his disciples (Dr. Gillette), and as Mr. Decsi based his statement in part upon information which I gave him, I feel it incumbent to reply to Dr. Gillette.

As the doctor admits that he loaned me Dr. Muckey's pamphlets and suggested the manner in which to apply the theory, it remains only to reply to his statement that I did not carry out those suggestions long enough to either harm or benefit my voice, and such a statement, if the doctor will pardon me, is hardly within his province, as I did the practicing and alone felt the results.

The doctor's disparaging remarks concerning self-instruction are gratefully received, and I trust he will himself soon discontinue the practice he so justly dis-countenances, and, like myself, place himself in the hands of a competent master.

LEE L. LANDES.

## "Masters and Their Music."

IN judging of a new book the author's intentions are as avowed by himself form an element which should not be overlooked. W. S. B. Mathews' new volume (Theodore Presser, Philadelphia) realizes the avowed purpose of providing material suitable for regular study of a music club. It includes a course of programs, explanations and comments which may adapt the volume also for use as a text book in seminaries. It may, moreover, be serviceable to teachers who desire to add to or refresh their knowledge of composers and compositions.

One conspicuous merit is the absence of "gush" or the attempt to connect any piece with a poetic idea. The writer thinks that the first step toward musical growth lies in appreciating music as music. In the earlier stages of musical training musical observation must come first.

In Part I. of the volume are ten chapters dealing with the greatest musicians and phases of their art and explanations of the compositions chosen for program illustration. In Part II. are eight chapters devoted to modern masters and American composers. The modern masters include Grieg, Rubinstein and Tchaikowsky.

American composers selected for special attention are L. M. Gottschalk, William Mason, E. A. MacDowell, Arthur Foote and Mrs. Beach, and as a finishing touch to the volume Edgar S. Kelly, Wilson G. Smith, Homer N. Norris, E. R. Kroeger, Emil Liebling, George W. Chadwick and William H. Sherwood have a chapter of rather "scrappy" comment devoted to them, as well as an alla podrida program. This chapter does not form a suitable ending to the book, and leaves an impression on the reader's mind of "petering out."

Not that the composers do not merit attention, but the attention is inadequate, and there are surely others who should receive some notice in any attempt to portray American tendencies in music.

To balance this defeat are two clearly written chapters of general interest, one entitled "Moving Forces in Music," the other "Concerning Typical Musical Forms." In the chapter on Gottschalk and Mason occur some interesting passages, setting forth the author's conviction that the two American composers of original and characteristic genius are Louis Moreau Gottschalk and the famous march-king, John Philip Sousa.

Mr. Sousa, the author says, is "a thoroughly characteristic American, in whom different heredities mingle in a curious way and give rise to a certain originality of temperament."

Much diversity of opinion will naturally exist regarding the programs presented. It will be puzzling to many to understand, for instance, why Schubert is linked to Mendelssohn, and why of his instrumental music only waltzes, a minuet and the "Rosamunde" march are included; why Raff, Reinecke et al. are not mentioned; why Mason should have eight compositions on a program and Mills none at all. And as to minor errors, why should the intermezzo, the polonaise, the impromptu be spelled with capitals and the waltz, the study, the march without? Why should the vulgar expression "made them feel good" be used without the saving grace of quotation marks or without particular brilliancy of application? And why, most important why, should the book be printed upon such poor paper?

## Danbury, Conn.

Considerable interest in music is manifested in this flourishing town, which boasts of a college of music, a school of music, good choirs and good special teachers. The choirs exercise particular care in presenting the best compositions at church services, noticeably the First Church choir, which consists of Mrs. F. S. Wardwell, soprano and director; Miss Mary Allen, contralto; Carroll D. Ryder, tenor; Frank Wildman, bass; Edward Sherwood, organist; Clarence B. Nowlen, violinist.

## Rudolf King.

Rudolf King, the Kansas City pianist and teacher, will, as usual, remain in that city during the entire summer in order to accommodate the large number of out of town teachers and a large class of pupils who study under his guidance every summer.

Mr. King looks back upon an unusually busy season and may be congratulated upon having brought out and successfully presented to the public a larger number of pupils than he has done at any time during his stay in the West. Mrs. W. H. Pearce and Miss Mabel Ewing are Mr. King's assistants and will, as heretofore, prepare students for Mr. King's classes.

## Frederic Mariner's May Recitals.

The series of four recitals which Mr. Mariner has been giving this month for his pupils has added to his reputation as a teacher of the Virgil method and also given incidentally much pleasure to his friends.

At the recital last Tuesday evening, May 17, Recital Hall at the Virgil School was crowded to its utmost capacity. Miss Ella May Shafer and Master Fred Pfeiffer were the pianists of the occasion, and they were assisted by Warren Higgons, tenor, a pupil of Frank Herbert Tubbs.

Both Miss Shafer and Master Pfeiffer played without notes, and in this respect both did extremely well, as there was no slip apparent in the playing of either. Miss Shafer's playing is energetic, clear and nearly always accurate. Her runs were silvery and her tone for the most part melodious. Considering the short time she has earnestly devoted to her work her playing is highly meritorious.

Master Pfeiffer's numbers were interesting and well played. He produced a broad, full tone and his shading was commendable. He was encored after the "Bolero" by Ravina and responded with a dainty mazurka. Miss Shafer also received an encore for her playing of the Liszt Rhapsodie and responded with "Ma Belle qui Danse," by Westerhout.

Mr. Higgons has a voice of remarkable sweetness; his singing was enjoyed by the large audience, who gave him a hearty encore after each number. He responded each time with well chosen selections.

The last of these May recitals occurred last evening, and was played by Robert Colston Young, a talented young pianist and also teacher in the Virgil School. He was assisted by Miss Mary Ashley Bell.

## Mandolin and Guitar at Paris.

THE FAMOUS MEZZACAPPO FAMILY.

WHEN, a few months ago, in the Grand Opera of Paris, during the Tamagno-Otello representations, a quartet of Italian troubadours made their appearance in the third act all Paris applauded. The surprise was great, the pleasure intense. Mere satisfaction in the sensuous sounds gave way to respect and admiration, however, as it became borne in upon the crowds that it was not a mere "tinkling" to which they were listening but solid, respectable well-written music, played with the utmost skill, care, precision and musical sense.

This feeling was still further accented when it became known that the sweet musicians were in no sense "troubadours" but skilled and brilliant musicians. In order to enter the Opera they were each one obliged to pass a severe musical examination, and they had come out of the test with the highest marks possible to receive and the congratulations of the French directors.

A new and quite different interest was added when it became known further on that the little band of four nice people were perfectly comme il faut, well bred, well behaved, rigid even in their simple lives, and all members of one family. They were mother, two charming and pretty daughters and an excellent uncle, who, on the death of the father, had assumed care of the children's education, and was now leading them to success and fortune. When it was remarked still later on that the interesting musicians had not left Paris but were heard now and again in various salons nobody was surprised, all were glad, and society opened its doors and its arms.

This week, however, for the first time has the result of their quiet and well-planned course been publicly seen, when in one of the largest salles of the city an immense orchestra of eighty mandolinists and guitarists, members of the élite of the French capital, gave a grand concert, the program composed wholly of the compositions of M. Mezzacapo, the head of the company.

The immense hall was quite filled. The utmost enthusiasm prevailed from commencement to finish. There were few in the audience who did not conclude that this was a much more graceful outlet for the average young lady's musical activity than howling and screaming impossible airs with impossible voices to afflicted hearers on concert and opera stages. There were both male and female performers, and a harp and cello sustained certain parts of the orchestration.

The "Song of the Gondoliers," Grande Valse, "Sympathie" (an exquisite Salon morceau), "Invocation," a stirring march, and "Souvenirs of Naples" were among the compositions which stirred to greatest enthusiasm. The works of this composer will be published together later and the lists printed here. M. Mezzacapo is a young man, handsome—a typical Italian, full of boyish enthusiasm and music passion, also a superior disciplinarian in the manipulation of his forces.

Portraits of the family and more information in regard to them will be found later in these pages. For the present those coming to Paris in search of musical novelty of a really artistic order would do well to see them and, if possible, hear them play.

## For the Indian Association.

The entertainment held at the residence of Mrs. William H. Laird, 14 Mount Morris Park West, on Monday evening, May 16, for the benefit of the New York Indian Association, proved a financial as well as an artistic success. Among the artists were Miss Blanche Duffield, soprano, and Miss Feilding Roselle, contralto.



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CHICAGO OFFICE MUSICAL COURIER,  
234 WABASH AVENUE, May 21, 1898.

**P**ROUD indeed must have been the heart of William L. Tomlins when the final page of his official connection with the Apollo Club closed as he laid down his baton and turned the last page of the "Elijah" score. The immense Auditorium audience that had gathered in his honor roused itself to make the Chicago farewell scene one long to be remembered. The cynosure of the eyes of hundreds of his old comrades in the chorus, as well as of the thousands who had known and honored the work he had done, as he stood bowing his thanks on the platform and, the cheering and the handkerchief waving at an end, received the large laurel wreath presented by President Hibbard, it was an easy matter to perceive how deeply the great director was affected. It was the heartfelt acknowledgment of the many for much good work performed united with the truest good will for the future labors to which, after the very maturest consideration, Mr. Tomlins had decided to devote his whole time. Thorough in all his workings, a man of mind as well as of determined action, true to every instinct of the born leader, such is the man who leaves in the prime of his life a project successfully handled for years and completely accomplished to enter a broader and, humanely speaking, a nobler and higher field—namely, the training and molding of young voices to the artistic possibilities of a full musical education. Mr. Tomlins, as director of the Apollos, reigns no longer; but in the hearts of every member of that organization, either past or present, he long shall live in affectionate esteem and the sincerest regard. It was a notable occasion, which the audience as well as the chorus recognized, the 700 voices of the latter containing many who, though now no longer young, evidently felt still the influence of the old-time master. The Apollo Club, under Mr. Tomlins, has grown and thrived. It is now on a strong foundation, but whatever pinnacle of success it may in after years attain never can it be dissociated from the man who worked so faithfully in its interests, William L. Tomlins.

There are many suggestions as to the identity of the new leader of the Apollos, but it is doubtful if one has been chosen. Many of the out of town choral leaders have been spoken of in connection with the club, so it is about time that some of our home men were thought of. And if so, why not the man who has shown himself so thoroughly capable of conducting a large chorus, Harrison M. Wild. A musician of experience, tremendous energy, distinctive personality and remarkable ability, there is no one who could be of more benefit to the organization than the Chicago organist and choral conductor, who has been identified so closely and honorably with the musical profession, and whose work has been attended with such good results. Mr. Wild has shown his right to consideration, as his rehearsal of the chorus during Mr. Tomlins' absence proved.

The soloists at the "Elijah" concert were, with the ex-

ception of Ffrangeon-Davies, all home people, who distinguished themselves and dignified the occasion. Miss Jenny Osborn, who was previously heard in "Elijah" with the Apollo Club, still further enhanced her reputation as an oratorio artist and sang with great purity and finish. She has the temperament which always brings acknowledgment and evidently has studied faithfully to render herself unsurpassed in her particular work. Her voice has broadened and the lower register is peculiarly noticeable for its round and velvety quality. Light and shade are also well defined, and Jenny Osborn, with her musical feeling and her distinct enunciation, has in one season become a Western star in the musical world.

Bessie Rowena Campbell, the contralto, is a young artist who made a most creditable first appearance, singing her three solos very meritoriously and earning a fair share of applause. She has a voice which time and study should develop into one of note. A slight tinge of nervousness was at first noticeable, but it must be taken into consideration that the Auditorium for a first public appearance is somewhat alarming for a young artist. Miss Campbell, however, gained rapidly in volume and improved wonderfully as the performance progressed. George Hamlin was as great a favorite as ever, and came in for a full share of applause.

Already engagements have been made by Miss Anna Millar, manager of the Chicago Orchestra, for next season, and it is announced that Rosenthal and Emma Eames will be among the soloists heard with the association.

Although there may have been some rumors of the discontinuance of the orchestra as it exists at present, meaning that there was a probability Theodore Thomas might remove East, the announcement that application for seats for next season can now be made to Miss Anna Millar, manager, at the box office, care of Lyon & Healy's, Wabash avenue, effectually dispels all doubts as to the permanency of the organization and its present régime.

The schedule of prices is as follows:

Associate membership.....	\$100.00
Afternoon season seats, main floor.....	\$1.00 20.00
Afternoon season seats, main balcony, first two rows.....	1.00 15.00
Afternoon season seats, main balcony, next seven rows.....	.75 12.00
Afternoon season seats, main balcony, next nine rows.....	.50 7.50
Afternoon season seats, main balcony, last seven rows.....	.50 7.00
Evening season seats, main floor.....	1.50 30.00
Evening season seats, main floor, back of tunnels.....	1.00 20.00



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Evening season seats, main balcony, next nine rows.....	.50 7.50
Evening season seats, main balcony, balance.....	.50 7.00
Payable at the box office on or before September 15, 1898.	

The eighth season will begin October 14, and consist of twenty-two concerts on Friday afternoons and twenty-two concerts on Saturday evenings.

Associate members receive two season tickets for each of twenty-two afternoon concerts and twenty-two evening concerts, and ten option tickets, good for any performance, exchangeable at the box office for any unsold seat on the main floor during the week of the performance.

Note the economy of holding season tickets and consider saving of time and annoyance.

The past season has afforded encouragement to the local artist which has not been observable in other years. Both the Orchestral Association and the Apollo Club have engaged the home vocalists and with gratifying results. Foremost for number of engagements is George Hamlin, the tenor, who has sung at each of the four concerts given by the Apollo Club and has also appeared on two occasions this season with the Chicago Orchestra. The various sopranos have also been heard in connection with our most prominent organizations. Miss Jenny Osborn has been heard in "The Messiah" and "Elijah" at the Apollo Club; Miss Helen Buckley has sung with both the Orchestra and Apollo Club, Mrs. Minnie Fish Griffin, Miss Estelle Harrington, Miss Christine Nilsson Dreier, Mrs. Furbeck and Charles W. Clark have all appeared in conjunction with the Chicago Orchestra, as did the much regretted George Ellsworth Holmes.

Then there was that artist of delicate technic and exquisite voice, Genevieve Clark Wilson, the well-known soprano, from whose interpretation one derives so much pleasure. Although the soprano music in the Ninth Symphony of Beethoven is not the most sympathetic, still Mrs. Wilson's interpretation was more than usually interesting. Her voice could always be heard above the chorus and orchestra, although the timbre and quality are of the purest. Even in so trying and ungrateful a work vocally she could yet display the gifts of which she is possessed. The carrying quality of her voice is one of the few which is adequate to the dimensions of the Auditorium, and she can be heard in the remotest corners of the vast hall. It is to be hoped that the Orchestral authorities will see their way to the engagement of Mrs. Wilson as soloist with orchestral accompaniment only, or if assisted by the chorus, then in some work worthy of her beautiful voice and method.

It is a pity that, while the Orchestral authorities were exploiting local vocal artists, they did not also engage some of the piano virtuosi who reside here. It is well known that Theodore Thomas has publicly shown his appreciation of the great Russian artist Leopold Godowsky, and artists of all kinds and denominations agree that he has not been excelled (many say not equaled) by any of the foreigners visiting America during the past season. Then why, when Chicago has such marvelous artistic re-

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sources at home, is such an extraordinary artist as Godowsky overlooked? And it has been the same with other prominent American pianists. There is William H. Sherwood, who, it is generally acknowledged, is the greatest American born pianist. He is playing superbly now, and it may fairly be stated that he is certainly in the zenith of his powers. Artist, composer, pianist, Mr. Sherwood has been heard in all the great cities of the Union with orchestra and in recital. It is only in Chicago that opportunity has not been afforded him. Hans Von Schiller, an artist who gained considerable success with the orchestra some years since, is a resident of Chicago, and not heard in any big concert here. W. C. E. Seeboeck, a sterling artist, has also been omitted from the list of soloists, while Emil Liebling, whose reputation has for years extended throughout America, and who is a favorite of both press and public, was reported to be engaged, but the season passed, and he was still unheard with the orchestra. The Orchestral management has shown a splendid disposition toward the home artist; then let it still further enlarge its sphere of usefulness and give us Emil Liebling as one of the first soloists next year.

The most brilliant soloist success of the season among the home artists was Serena Swabacker, who, returning only in November of last year, made an early appearance with the orchestra, singing the waltz aria from "Philemon and Baucis." It was a trying ordeal for any artist to return to her home city and appear before the vast audience which filled the Auditorium, but Serena Swabacker, with her voice and artistic training, carried off honors and scored a huge success. In her method and style of work she resembles Lilian Blauvelt, but the quality of her voice, style and appearance are distinctly her own. Mrs. Swabacker is a unique personality, bright, dainty and chic, with musical intelligence of a high order and with an artistic finish. She is a lyric soprano, who was a welcome addition to the concert room last season, and should be one of the most popular singers in the States next year.

Others of our resident instrumentalists who played with the orchestra were Emil Baré, Leopold Kramer, E. Schüecker and Bruno Steindel. The last named had one of the biggest receptions of the season, and played the Dvorák concerto magnificently. It was the finest 'cello playing we have heard in years. It is generally acknowledged that Mr. Steindel's tone color and exquisite sympathetic singing quality has not been surpassed here, and that an orchestra is strong indeed when it numbers among its members a 'cellist who ranks among the really great artists.

The Apollo Club concert prevented my attendance at a concert arranged by T. S. Bergey at Kimball Hall. The following is the program:

March, six hands.....	Weckerlin
My Lover Will Come To-day.....	De Koven
The Riddle.....	Gaynor
Jerushy.....	Gaynor
Two Sapphires—Those Dear Eyes.....	Allitsen
King Duncan's Daughters.....	Allitsen
Airs Hongrois.....	Ernst
Ritournelle.....	Chaminade
Forbidden Music.....	Gastaldon
En Route (On the Road).....	Godard
Reading—Selected.....	Miss Martin
Darling, Darling.....	Vanderpoel
May Morning.....	Denza
Legende.....	Wieniawski
Sing, Smile, Slumber.....	Gounod
Violin obligato, Mr. Leffingwell.....	

Far beyond every anticipation, superior to all previous promise is the rich realization of Charles C. Curtiss' dearly cherished idea of a model building suitable in all respects for musical requirements. The old Studebaker building

has been entirely transformed and remodeled, and with a rare and peculiar appreciation of the special necessities of a building which was to become a home for music has the work been accomplished. This greatest of Chicago's distinctly musical buildings has one crowning advantage over the others in the ground floor auditorium. With a splendidly high ceiling and no columns, ventilation the most perfect obtainable, and the needs and comforts of an audience to the number of 1,600 in every way considered, the success of the new hall—a name is still wanting—which is to be opened September 1, is unquestionably assured. The front of the stage will measure across 60 feet, while its depth will be 30 feet. The style is of the Italian Renaissance, with rich columns on each side of the auditorium and around the interior an elaborate and most handsome cornice.

On the main floor also is a smaller hall reached from the principal corridor and with accommodation for 700 people. This is the club gathering room, and will serve eminently for song recitals and the general run of smaller entertainments. Above are the studios, and here also nothing has been left wanting that could in any way be conducive to the comfort of the tenants. The latter will not necessarily be confined to musical artists, for any of the professions will be made welcome.

In any notice it would be an impossibility to do full justice to Mr. Curtiss' creation, its handsome interior, its many and great advantages, the splendid corridors and staircase, the large and small auditoriums—each needs to be seen to comprehend fully the thoroughness with which the design laid down by Mr. Curtiss has been so successfully carried through. Already many of our most prominent artists and organizations are to be found there, and unquestionably it will in a short space of time be the most popular of our public art buildings.

Willard Kimball and Miss Julia Officer have been closing contracts during the past week for the five weeks' musical festival to be held at the Trans-Mississippi and International Exposition at Omaha, beginning June 1. The works thus far arranged to be given with soloists, chorus and organ, accompanied by the Chicago Orchestra, are:

Fair Ellen.....	Bruch
Daughter of Jairus.....	Stainer
Elijah.....	Mendelssohn
Swan and Skylark.....	Thomas
Messiah.....	Händel
Rose Maiden.....	Cowen
Creation.....	Haydn
Barbara Freitchie.....	Jules Jordan
Isaiah.....	Willard Patten

The list of soloists is not yet completed. American composers are well represented. The work of Jules Jordan is quite apropos in subject and will meet the war spirit of the times.

The concert given at Handel Hall, at which Mrs. Katharine Spear Cornell and Charles W. Clark were the chief attractions, should have gained a better audience than that assembled. As a rule amateur management is responsible for the poor attendance, and this occasion was no exception. To begin with, if the affair had been advertised and adequately managed better results must have ensued. It was said 500 tickets had been sold. Certainly not a fifth of that number attended, but those who did go were well repaid, for both Mrs. Cornell and Mr. Clark were singing at their best. The talented contralto, Katharine Spear Cornell, made a welcome reappearance on the concert stage, and showed that her rich, full voice had lost nothing in the two years since she gave up public performance. With beautiful intonation and excellent method Mrs. Cornell sang "O Fatima," of Weber; Chaminade's "Love a Captive," Schubert's "Death and the Maiden," and "There Was an Ancient King," by Henschel. Her intelligent and musicianly interpretation, combined with charming individuality, made her persona grata at once with the audience, which quickly recognized Mrs. Cornell's art. Charles W. Clark was heard to great advantage, introducing three charming English songs, which were sung with much feel-

ing, and also a song of Schumann that gave evidence of thoughtful study. Miss Maude Kelly, soprano, has an excellent voice, but study with a good teacher is an absolute necessity. Neither pitch nor intonation were correct, and then two difficult selections such as Schira's "Sognai" and Saint-Saëns' "My Heart at Thy Sweet Voice," from "Samson and Delilah," are not suitable for amateurs to attempt. Miss Laura Stewart Waples, violinist, and Th. Otterstroem pianist, were the artists completing the program. Mrs. Annette Middelschulte, a talented pianist and organist, played the accompaniments with delicacy and refinement.

Bicknell Young will sing at the Quincy May Festival, to take place on Thursday and Friday, May 26 and 27, under the direction of P. C. Hayden. Mr. Young will also act as adjudicator in the vocal contest.

At the annual meeting of the Amateur Musical Club the following officers were elected for the coming year: President, Mrs. William S. Warren; vice-president, Mrs. George V. Harvey; executive committee, Mrs. Robert G. Clarke, Mrs. Proctor Smith, Mrs. Nathan K. Bigelow, Mrs. Philip B. Bradley and Miss Frances D. Gould.

Among the many recitals given this month was that of Miss Edith Rann, the pianist and teacher, in Steinway Hall, whose pupils have done excellent work this season. A few points of the recital might be emphasized. First, all the program was memorized, and there was but little nervousness or amateurishness displayed. Many of the young pianists have been with Miss Rann four and five years, and consequently displayed excellent style and technique and surety of manner. Miss Tuthill played with ease and is undoubtedly artistic. Miss Hunneman was accurate and clear in her playing, while Miss Sutters' playing was marked by considerable brilliancy. Many of Miss Rann's pupils are from different parts of the country and have come to study with her from hearing others of her pupils. Among the best known is Celeste Nellis, at present studying with Barth and who acquired her early training from Miss Rann. It is evident from the thoroughness displayed by many of the girls that Miss Rann's own teaching is of the best and that what they accomplish is due to her indomitable work, as those girls who have studied with her the longest are undoubtedly the most thorough. The following is the program given at Miss Rann's recital:

Concerto, G minor.....	Mendelssohn
Miss Meta Hunneman.....	
Butterfly.....	Grieg
Little Bird.....	Grieg
Miss Ethel Perce.....	
Song, Damon.....	Stange
Miss Laura Ruckheim.....	
Waltz, E major.....	Moszkowski
Miss Edith Lucile Hooper.....	
Concerto, E minor.....	Chopin
Miss Zoe Gertrude Tuthill.....	
Song, Night Time.....	Van de Water
Miss Laura Ruckheim.....	
Autumn.....	Chaminade
Miss Emma Lindsey.....	
Concerto, A minor.....	Godard
Miss H. Louise Sutter.....	

The notice which follows about Harrison Wild's pupil, Miss Kerlin, appeared in the Freeport Daily Bulletin:

When in Freeport Miss Kerlin is constantly employed looking after the progress of her large class of students. In Chicago under Harrison M. Wild's competent care and coaching she gave her entire time to study and practice, and returns showing decided improvement in her work and also much rested by the change.

Miss Kerlin ranks as one of the leading pianists, not only of Freeport, but of its vicinity, and Freeport people are proud of her success. It is to be hoped that we may have the pleasure of hearing her in public recital at an early day.

J. Burt Rogers, assisted by Mrs. Charles W. Trego, will give a recital Tuesday, May 24, at Kimball Hall.

FLORENCE FRENCH.



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CINCINNATI, May 21, 1898.

THE May Festival spirit has arrived in due course of time, after a lapse of two years, and taken hold of Cincinnati. It is the silver jubilee of the Cincinnati Festival. It was in 1873, just twenty-five years ago, that the first festival was held in the old Exposition Building. The deficit, as the records show, was only \$350, and this amount was easily covered out of the private purses of the board of directors. The festival was the precursor of the German saengerfests, the first of which was held in this city nearly fifty years ago. But the genius of Theodore Thomas purified, elevated and ennobled the old plan, making the Cincinnati Festival an artistic ideal for others to follow and spreading its reputation all over the musical world. Theodore Thomas at that time was in the very prime of his vigorous manhood and well adapted for the task of molding the festival in accordance with his high standard.

There was not then a bald spot on his head. It grew, however, by degrees, and now Mr. Thomas is beginning to grow venerable. Well, he is the same rigorous, exacting disciplinarian he was at that time; he has not lowered his standards, and his usefulness has but been increased by the ripeness of his experience. The Festival Association had every reason to be pleased with the work of Thomas during this quarter of a century, and if the entire board of directors has been faithful and loyal to him even up to the present time, in spite of considerable pressure in another direction and adverse influences, they are all the more and better men for that. There was conscientious endeavor and high artistic purpose in the work of the association from the beginning. The object has ever been to give the best music in the best way. Much is expected from the chorus at the present festival, on account of its combination with the Apollo Club forces. E. W. Glover, the local conductor, and B. W. Foley, director of the Apollo Club, have had the preparatory work in hands, and it has been energetically and spiritedly done.

The soloists for the festival embrace the following artists: Sopranos, Miss Margaret Macintyre, Miss Helen Wright, Mrs. Corinne Moore Lawson, Miss La Nora Caldwell; contraltos, Miss Gertrude May Stein, Mrs. Josephine S. Jacoby; tenors, Ben Davies, Geo. J. Hamlin; basses, David Bispham, Joseph S. Baernstein. Arthur Mees, who himself trained for several years the festival chorus, will preside at the organ.

\* \* \*

The musical élite of Avondale were gathered on Saturday night, May 14, in the studio of Mrs. Breed, No. 3347 Reading road, to show their appreciation of the fifth recital by pupils of Mrs. Breed, pianist, and Adolf Hahn, violinist. The recital proved to be of an exceptionally enjoyable character, both on account of the attractiveness of the program and the genuine interest with which it was invested by the participating pupils. Much of it showed artistic preparation; all of it pointed to correct methods of training and results that come from a labor of love. The piano concertos were accompanied by a string sextet

and second piano, the latter played by Mrs. Breed. The latter impresses upon her pupils much of her own individuality—clearness of expression and refinement. Mr. Hahn's pupils acquitted themselves with much credit, and proved the value of their training. The program was as follows:

Concerto, C major.....Beethoven  
Miss Pauline Wessel.  
Preislied (Meistersinger).....Wagner-Wilhelmj  
Miss Katharine McCoy.  
Concerto, G minor.....Moscheles  
Miss May Hamilton.  
Faust Fantaisie.....Alard  
Miss Jessie Straus.  
Concerto, G minor.....Mendelssohn  
Miss Margaret Bassett.

Miss Wessel played with fervor and good contrasts. Miss Bassett imparts a well-defined meaning to her playing. She is developing musically as well as technically. Miss Hamilton showed a delicate touch, liquid runs and considerable poetry. Miss Katharine McCoy played the Preislied from "Meistersinger" with fine execution and evidence of musical temperament. Miss Jessie Straus is decidedly talented and proved this by her playing of the "Faust Fantaisie," by Alard. She plays with assurance and has a good tone. Her bowing is vigorous.

The last of these recitals was given on Friday afternoon, May 20. One of the most advanced pupils of Mrs. Breed is Miss May Hamilton, and she has reason to feel proud of her progress and developing capacity. Miss Hamilton played the "Sonata Pathétique" with expression and considerable intensity. Her many sided adaptation she proved in a variety of subsequent solos, embracing a gavotte and musette by Bach; "Shadow Dance," by MacDowell; two Chopin études, C minor and G flat major; "Fantaisie Impromptu," by Chopin, and "Valse Caprice," by Tausig. The MacDowell number was given a piquant reading, with good contrasts. Her technical development appeared to advantage in the difficult "Valse Caprice," by Tausig, which she played with a good deal of repose. Miss Katharine Rawn, a pupil of Mr. Hahn, played on the violin the well-known Chopin nocturne. She has decided talent, and imparted to the number a considerable amount of poetic expression.

\* \* \*

One of the graduates of Georg Krueger's class this year at the Conservatory of Music will be Miss Ida B. Ulmer. With the assistance of Miss Frances Cusson, mezzo soprano, she presented on Wednesday evening, May 18, in Recital Hall, the following program:

Concerto, No. 1, G minor, op. 25.....Mendelssohn  
(Orchestral part on second piano.)

Songs—  
Pastorale.....Haydn  
Dance Song.....Händel  
Longings.....Rubinstein  
Etude, op. 10, No. 3.....Chopin  
Impromptu, A flat major, op. 29.....Chopin  
Au Printemps, op. 43, No. 6.....Grieg  
Staccato Caprice.....Vogrich

Songs—  
Pinks in My Garden.....Pressel  
Love Sonnet.....Thome  
Sognal—I Dreamt.....Schira  
Concerto, A minor, op. 54.....Schumann  
(Orchestral part on second piano.)

Mr. Krueger has an individuality which is stamped upon all his pupils without interfering with their natural bent and endowment. The conception of the Schumann concerto was a particularly happy and strong one, showing how thoroughly Mr. Krueger had mastered the subject, and in turn imparted his ideas to his pupil. Miss Ulmer's playing was forcible, intellectual and not without the evidence of poetry. The singing quality in the touch carried through the execution, combining delicacy with strength, points unmistakably to the Leschetizky method, of which Mr. Krueger is an able exponent.

Miss Ulmer was fairly overwhelmed with floral gifts. Miss Cusson sang with expression and color. Her

voice is true to the pitch, and under the training of Miss Frances Moses she is making rapid progress.

J. A. HOMAN.

#### Mlle. Verlet's Festival Singing.

Not content with the approbation won in the East Mlle. Alice Verlet has been sending arrows of song straight to the hearts of Western music lovers. Those who have heard her here know that the interest and attention bestowed upon her are not undeserved, and that a strong substratum of truth underlies even such glowing press notices as the following:

Mlle. Verlet, in the aria from "Traviata," covered herself with glory and bore out my criticism of yesterday that she is the most finished and artistic soprano who ever sang in Nashville, Patti not excepted.—Nashville American, May 7.

Mlle. Alice Verlet, the coloratura prima donna from the Opéra Comique, Paris, sang the Polonaise from "Mignon" and captivated the audience. She sang the high E as easily as the middle E, clean and clear as a crystal, in perfect tone. She sings with dash and fire, still her work is refined. She can easily be compared with any of the living prima donnas without any exception.—The Macon Telegraph, May 10.

When Mlle. Verlet, the famous prima donna of the company, made her appearance she was received with great applause. The enthusiasm of the audience increased as she sang, and when she finished the audience, despite the understood rule that no encore would be given, insisted upon one and received it. The voice of the talented singer is rich, smooth and refreshing, and withal one of the most melodious ever heard here. Chattanooga people expected much from her, but none were disappointed.—The Chattanooga News, May 5.

Miss Verlet's number, the "Bell Song," from "Lakmé" was encored, and she sang with only piano accompaniment "Annie Laurie," the French accent giving an unusual piquancy to the Scotch words.—The Knoxville Sentinel, May 3.

Much was expected of Mlle. Verlet, and she was much the best of the vocalists, although the recognition bestowed on her was not so generous as on others.—The Nashville Banner, May 6.

Mlle. Verlet was, of course, the star of the evening, not because she received the most applause nor because she was charming and fascinating in appearance, but because of her great artistic merit. She reminded me of Sembrich in the accuracy and brilliancy of her execution, except that her voice is sweeter and less metallic. She sang with a freedom and ease that was enchanting, though there was a perceptible lack of shading now and then. Altogether she is the most pleasing singer who has ever been heard in Nashville.—Nashville American, May 6.

The star of the company was Mlle. Verlet, the opera soprano from Paris, who sang the aria from "La Traviata." Mlle. Verlet has a voice of wonderful range and of equal sweetness of tone. She evidenced the fact that she is thoroughly capable of singing the most difficult compositions, and was received with continued applause. As an encore she sang "Annie Laurie," which, of course, met with loud applause.—Knoxville Daily Journal, May 3.

Mlle. Alice Verlet, the prima donna of the company, sang an aria from "Traviata," by Verdi, and was accorded a regular ovation when she finished. She sang for an encore "Annie Laurie," and that old favorite caught her hearers again.—Knoxville Tribune, May 3.

Miss Verlet, the star of the company, pleased everybody. She is quite French and very charming. She is captivating. Her encore number was "I Sing Thee Songs of Araby," by Clay.—The Rome Tribune, May 8.

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## Boston Music Notes.

BOSTON, Mass., May 21, 1898.

MRS. L. P. MORRILL has issued a dainty little card of invitation to a vocal recital which will take place at Pierce Hall on the evening of May 26.

Although H. Carleton Slack is one of the younger set of vocal teachers in this city his success has been most marked from the very beginning of his career as a teacher. The past season has kept him closely confined to his studio, every moment of his time being occupied. Mr. Slack has the highest testimonials from Sbriglia, who regards him as the best exponent of the Sbriglia method in this city, unhesitatingly saying so whenever asked about teachers in Boston. It is possible that Mr. and Mrs. Slack will go abroad this summer, although their plans are not yet fully determined.

After a busy and most successful season Mrs. Etta Edwards leaves for Europe May 26 on a Cunard steamer, going directly from Liverpool to Paris, where she will spend her time in study during the summer months.

Miss Frances Wellington, one of Charles R. Adams' pupils, sang recently in Lowell with great success.

The vocal recital of the pupils of Arthur J. Hubbard takes place at Association Hall on the evening of May 25. Mr. Hubbard will introduce some fine voices to the public upon this occasion.

Mrs. Katherine Frances Barnard has issued invitations for the annual concert of the Copley Square School, of which she is the principal, at Association Hall, June 8.

The Handel and Haydn Society held a special meeting last week, a preliminary to the annual meeting May 23. Nominations were made without difficulty, the proceedings being thoroughly harmonious. These were the nominations: President, C. P. Boynton; vice-president, F. E. Long; secretary, Stephen P. Dow; treasurer, J. W. Risdon; librarian, J. A. Leonard; board of government, F. E. Chapman, L. B. Guyer, F. E. Keay, Walter C. Martin, James McCormick, C. A. Ricker, C. R. Adams, F. M. Leavitt.

A recital for the benefit of the Tyler Street Day Nursery will be given at the Tuileries next Tuesday morning at 11 o'clock. The artists are Miss Caroline Gardner Clarke, soprano; Miss Mabel Klock, soprano; Miss Jean Foss, contralto; Mr. C. B. Shirley, tenor; Dudley Fitts, baritone; Miss Helen Bean, contralto; Miss Elena de Ollogue, pianist.

Edward Baxter Perry has just returned from a season of success in Europe. Of his recital in Paris on April 21 the *Messenger* of that city writes:

Last evening Edward Baxter Perry, of Boston, played a program which taxed every resource of the modern vir-

tuoso, and showed a technical grasp and scholarliness seldom equaled, even in these days when the piano is supposed to have yielded all its secrets. He is entitled to a high rank among the great players of the world, and his gift at analysis and composition are very rare among musicians who are primarily instrumentalists.

Mr. Perry gave a recital for the Royal Normal College in London on April 29, of which the *Crystal Palace Chronicle* writes as follows:

Mr. Perry proved himself a master of piano technic, whose skill is reinforced by a warm poetic temperament. His tone is full and resonant and unusually soft and elastic in quality. His legato effects in arpeggios and passage-work, and the octave technic of the left hand, are points in which his playing particularly excels. His interpretations show a strong feeling for the emotional and dramatic in musical art, and by appealing to these sentiments in the listener his playing succeeds in holding the attention and interest of an audience to a degree unusual with a piano program.

Mr. Perry cut short his London stay on account of the war troubles at home, and arrived in Boston by the Cunarder *Cephalonia* on Friday last. He goes next week to his summer cottage at Camden, Me.

Miss Agot Lunde sails for Norway May 26 to spend the summer. Besides visiting her friends and family and doing some sight seeing, she intends to study with Grieg.

A series of lectures by Louis C. Elson will be given at Asbury Park from July 15 to August 2.

## "VOCAL METHODS" AGAIN.

Mr. F. W. Wodell did a rather unusual thing last Friday evening in giving a lecture on "Vocal Methods" in Chickering Hall, this city, and presenting several of his pupils in vocal numbers. Evidently this teacher has the courage of his convictions and is ready to stand or fall by the results of his work. The program was made up of numbers by Mozart, Gounod, Costa, Henschel, Randegger, Brounoff and others. A noteworthy item was a charming "Spring Song" for contralto, composed by the concert giver. The pupils who took part were: Mrs. M. B. Swift, soprano of the First Church, Malden; Misses M. J. Fraser, J. Crockett, E. B. Richardson, M. L. Stringer and Alex. M. Watt. It is but simple justice to say that taken as a whole the performances of these singers gave genuine pleasure.

Mr. Wodell's instruction is based on the principles of that Italian school which holds beauty of tone to be the most important requisite in the voice, and it is a fact that sweetness of tone characterized the singing of these pupils—sopranos, mezzos, contraltos alike. Not all were equal in range and power, and differences in interpretative power were observable. But all these ladies sang with a noteworthy absence of forced, disagreeable tone. Mr.

Watt, the bass, has a fine natural voice, from which a good deal may be expected when he has done more work to get it under control. He is quite young and blessed with genuine musical talent.

Mr. Wodell's lecture was rather informal. It might almost have been called a "talk," and was perhaps the more interesting for its lack of formality. He spoke without notes, and in the course of his twenty minutes' effort referred to some of the many methods now advocated and taught, and contended for a system of voice training based on principles, not merely upon devices—a system dealing with primary causes instead of secondary symptoms and effects. The leading principle underlying his work appears to be the development of the "artistic singing breath" from the "natural breath," control of breath below the larynx without undue raising of the chest, and "looseness" at the neck, which includes "open throat," and free jaw, tongue, lips and face. "The art of respiration is the art of singing." The lecturer was heartily applauded, and after the concert the opinion was quite generally expressed that he had shown himself to be a well-informed and intelligent professor and capable teacher. The Svendsen Trio—Miss L. E. Waitt, piano; Miss Marie Nichols, violin; Miss A. L. Tolman, cello—assisted, playing numbers by Haydn and Gade. There was a large audience.

## Cantata in Middletown.

Dudley Buck's sacred cantata "Christ the Victor," composed for performance during Ascensiontide, was given at Grace Church, Middletown, N. Y., on the evening of May 18, before a representative congregation. The chorus was the regular thirty voiced choir of the church, under the direction of Harvey Wickham, the soloists being Mrs. Harvey Wickham, soprano; Miss Julia Wickham, contralto; Harry Fisher and Z. K. Green, tenors, and H. L. Adams, baritone. This is the fourth cantata given by this choir during the present season.

## Elsa Von Grave.

Miss Elsa Von Grave, a pianist of unusual powers, who recently came to this country from Germany, has just finished playing in several large festivals with the Boston Festival Orchestra. Miss Von Grave is a pupil of Von Bülow, and a young woman of exceptional talent.

Henry L. Mason, who heard Miss Von Grave in a recital last winter in Detroit, and who is enthusiastic about her artistic career, received the following telegram just after the tour was over:

"Von Grave great success. Mason & Hamlin concert grand magnificent."

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NEW YORK, WEDNESDAY, MAY 25, 1898.

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These impediments can be and will be removed, but it requires a combined impulse with an enthusiastic motive such as the cause itself propagates to bring about the great reform that will result in the NATIONALIZATION OF AMERICAN MUSIC AND MUSICIANS.

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The Eastern section will be handled throughout the New England States by our Boston office. The Central West will be in the hands of our well-known representative, Mrs. Florence French, whose identification with this paper in Chicago is known throughout the country. Mr. John E. Hall, who for the past twelve years has had charge of our Chicago office, will co-operate in various directions throughout the West in the work to be done for the edition.

For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who is now in San Francisco for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

We propose to make the NATIONAL EDITION the most comprehensive compendium of the status of one class of artists and professional people that has ever been published, and its appearance and distribution will constitute a perfect epitome of the present condition of music and musicians of America.

The main features of the work are ready for inspection and can be studied at this office or the various branch offices of the paper on and after April 13.

THERE is nothing that can be conceived at present that could have exercised such a healthy influence upon the musical life of this city than the identification with it of such an artistic personality as Emil Paur, a symphony and operatic conductor of the highest order and a musician of the best modern type.

THERE is a movement on foot among a number of managers of musical events of the more important class to combine against high salaries to be paid to soloists—instrumental and vocal, the object also including an arrangement of a one price system. We are not prepared to make a full statement of this trust movement, which, if successful, might cause considerable annoyance and difficulty next season in the concert line. Further developments will appear in these columns within the next weeks.

OUR editorial on "Patriotic Songs" is being widely copied intact, so following the same course of nature that others of our editorials on general topics have followed. We do not object, provided, as in this instance, due credit is given to THE MUSICAL COURIER. Contemporary approval is a pleasant thing to have. But we do object to seeing the main ideas and the special information conveyed in certain editorials utilized in editorial comment of American and foreign music journals without acknowledgment. A fair exchange commits no robbery.

ONE of the best local writers on musical topics is the present *Evening Telegram* critic, whose notices we had the pleasure to reproduce recently on several occasions. The following from the *Telegram* of last Saturday evening is especially apropos:

Expressions of the greatest satisfaction are heard on all sides over the fact that Emil Paur is to be in New York permanently. The general impression is that no better man could have been chosen to conduct the Philharmonic Symphony concerts. Great things are looked for after Mr. Paur has had an opportunity to put the stamp of his strong individuality on the work of the orchestra. Mr. Paur will not only conduct the Philharmonic and Astoria concerts, but will also conduct many miscellaneous concerts. There is a strong movement afoot to elect Mr. Paur conductor of the Seidl Society of Brooklyn. Mr. Paur's work with the Boston Symphony Orchestra stamps him as one of the greatest living symphony conductors. He is an almost equally well known and experienced conductor of opera.

Mr. Paur was for years operatic conductor at Leipzig and at the artistically conducted opera house at Mannheim on the Rhine.

SEVERAL concert aggregations that have been in the South recently have been compelled to disband and the members are returning to New York and Boston this week in scattered bodies, many of them bankrupted. The allurements of the public stage are irresistible to most musicians and many of them will accept engagements without the slightest financial security merely with the hope that in this manner they can appear before a public. The professional musician should demand the same treatment that is accorded to other professional people, and until he does so his profession will not be regarded with the same considerations that are now bestowed upon architects, surveyors, physicians, surgeons, lawyers, editors, electricians, engineers, all of whom would reject with contempt such business propositions as are daily made to and accepted by musicians. The greatest crime perpetrated by musicians is their willingness to give their services free of charge—a crime against all those who must charge in order to exist.

### THE SEIDL ESTATE.

THIS paper recently intimated that the estate of the late Anton Seidl was not in the very best of condition. The *Herald* of Saturday publishes the following on the subject of his will:

Anton Seidl made provision in his will, which was filed for probate in the surrogate's office yesterday, for the care of his wife's pet dogs as long as they lived. He was extremely fond of the animals, and he took care before his death to provide for their maintenance should they survive their mistress.

His will directs that in case of Mrs. Seidl's death the income of real estate in Fleischman's, in the town of Middletown, N. Y., is to be given to Bertha Ziffert, of this city, for life, provided she assumes care of the dogs. Should Mrs. Ziffert die before the dogs the income of the property is to go to Rosalie Inninger, née Krug, who is



charged with their care. After the death of the dogs the property at Middletown is to be divided among the heirs of Mr. Seidl and his wife in equal shares.

Mr. Seidl left little property. The will was executed April 21, 1897. The child of Mr. Seidl's brother, Carl, who lives in Budapest, Germany, receives \$1,000. Mr. Seidl's magnificent collection of Wagner music, which he obtained during his long career as a musician, goes to the Richard Wagner Museum, at Weimar, Germany. The residue of the estate is bequeathed to Auguste E. Seidl, his widow, and she is named executrix.

In the petition filed with the will the value of the personal property is placed at \$3,800. There is no real estate. It is stated in the petition that it is impossible to place any value upon the musical library.

The Richard Wagner Museum is in Eisenach, not in Weimar. If, as the *Herald* states, there is no real estate, how can the income of the real estate in Middletown be used toward supporting the pets? It is highly probable that the Middletown real estate is mortgaged to its full value; it is generally so understood. Mr. Seidl left a large library of orchestral music, but it is not the only available library of similar symphonic works and of overtures, arrangements, suites, symphonic poems, &c. There are at least three other libraries in this city from which to draw the same scores and orchestral parts, and several of these libraries are much more extensive than that of the Seidl estate.

At the same time something should be done to prevent the disintegration of this library or the sale of its most valuable scores, for then the remnant would bring very little for the widow.

The causes of this disappointing condition are not to be discussed at this time.

#### SOME VISITING VIOLINISTS.

AMERICA has been called a paradise for pianists. This is true, yet violin visitors from abroad have ever received great homage. Let the master of the four strings appear and even the great pianist will struggle for his laurels. As a nation we are keenly susceptible to music, and string music being the highest development of art, it makes a greater appeal than piano virtuosity. Indeed, before the advent of Anton Rubinstein piano music in the United States was a matter of passing caprice. Gottschalk's influence was tremendous, but it was his personality, not his music, while Thalberg and Leopold De Meyer left but an evanescent impression. Rubinstein in 1873, Von Bülow in 1875 and Rafael Joseffy in 1879 gave an impetus to piano playing that was incalculable.

The case was much the same with violin playing, sensationalism and virtuosity preceding solid scholarship and classic ideals. Ole Bull was perhaps the first of the European celebrities who visited us and reaped dollars and glory. An emulator of Paganini, he came here in 1844, and during this time he made frequent appearances, and successful ones always. Bull was fantastic in his style, a master of technique—his double notes, arpeggios and flauto effects were astonishingly clear—but he often descended to trickery. His taste was not fine, yet he played our national melodies with such an effect that he remained the favorite of the public, although several masters had taught us the value and beauty of the violinist's art.

Camille Sivori came to America in 1846—a miniature Paganini, indeed a genuine pupil of the great man. He does not seem to have made the same impression as his Belgian rival Henri Vieuxtemps, who visited us twice—the last time in the early seventies. Sivori's style was highly finished, but small, the writer remembering him as an old man in Paris in 1878, a timid, feeble old man, but with a matchless intonation. In Vieuxtemps, a distinct representative of the Belgian school, we got an artist bolder, freer and with quite as much finesse as the Italian. Who of us that remembers his purity of tone, infinite variety of shading, charming, graceful style and abundant technique, will ever forget it? His concertos, his *Fantaisie Caprice*, his ballade and polonaise are now stock pieces of every ambitious violinist. A half century ago they were startling in their novelty. Eduard Remenyi, the

Hungarian, who died last week at San Francisco, first came to America in 1848, but it was not for many years afterward that he made a sensation. His strong point in the early days was his technical facility. Wayward, capricious as a gypsy, he interpreted with passionate intensity the music of Magyar land. In his early youth he was a friend of Liszt, of Brahms and had a dispute with the latter over the authorship of some Hungarian dances, but Remenyi never proved his claim. In his later years the virtuoso grew careless as to intonation, but the fire and originality of his play never quite deserted him.

Of all the violinists who visited America none left so lasting an impression as Henri Wieniawski, the Pole, who came in Rubinstein's company in 1873. His talent was perhaps the greatest since Paganini's, and to a fire and breadth almost superhuman was added a repose and appreciation of the classics that placed him in the first ranks of the masters of the art. Even Wilhelmj in 1879 did not efface the memories of Wieniawski's dashing and magnetic performances. Wilhelmj, a pupil of David, therefore an artistic descendant of Spohr, stood for all that is objective and classic. His tone was big, broad, but not very warm, but in cantabile passages he made his instrument vocal beyond belief. Virile, scholarly and reposeful, Paolo Sarasate represented the opposite pole of an artistic ideal. Feminine, capricious and yet fascinating, his interpretation of the classics is far from satisfactory. In his own transcriptions of Spanish melodies he is unapproachable. His tone is small and sweet. He has paid America two visits, the last in company with Eugen d'Albert.

We cannot find any record of a visit from Miska Hauser, the Hungarian virtuoso, yet we believe him to have visited America over a quarter of a century ago.

Emil Sauret, a representative of the extreme Gallic school, is always a welcome apparition on our concert platform. Elegance rather than robustness and a faultless technique are his distinguishing characteristics. The same may be said of Marsick, except that the Parisian has not Sauret's breadth. Sauret has visited us two or three times, marrying Teresa Carreño when he first came here. Joseph White, a Cuban creole virtuoso, made a brief tour twenty-five years ago. He is also French in his school. A gifted lad of brilliant promise was Maurice Dengremont, who soon burnt himself up in the flame of fast living. He had a genius for violin playing that young Kreisler or Huberman never possessed. Ovide Musin is another favorite of the American concert stage. A true exponent of the Belgian school, Musin never allowed mere technical brilliancy to obscure his reverence for the classics. It is good news to learn that he intends revisiting us and for pedagogic purposes.

We have had Ondricek, the Bohemian virtuoso, a player of more power than delicacy; Carl Halir, an ultra-representative of the German school; Gregorowitsch, finished and graceful, a pupil of Joachim, and last, but by no means least, César Thomson and his wonderful pupil—a master pupil—Eugene Ysaye. Both these Belgians, so different in their styles, yet so masterly, are too fresh in the public's mind to require analysis. Thomson the more intellectual of the pair, Ysaye the more spontaneous, yet a pair not to be easily passed over.

Of the violinists who settled here years ago we may mention Camilla Urso, who came here in 1852, and with Lady Hallé—known to the art world as Norman-Neruda—was considered the greatest female violinist alive. Then there was Theodore Thomas, who came to America in 1848; Leopold Damrosch, a pupil of Ries, who came here in 1871; Jacobsohn, of Chicago, who came here in 1872, and Bernhard Listemann, who settled in Boston in 1870. With the exception of Madame Urso all these artists are either dead or teaching. A new generation has arisen and is as keen after artistic honors

as the preceding one. Some day we shall write its history, but the above list of visiting violinists will suffice for the present.

#### CHEAP ITALIAN OPERA.

DESPITE its tawdriness, its wretched orchestra and the mediocrity of its principals, the scheme of Italian opera at reduced prices is a move in the right direction. There is much to criticize at the performances of the Milan Opera Company now at Wallack's, much that is offensive to musical taste, yet the work of these singers is never wholly without merit, and they possess the native gift of enthusiasm, which should cloak a multitude of sins. The weakest point is the orchestra, which is simply execrable. We wish to tell the management that its enterprise can expect no future with such a band. New York demands, first of all, a good orchestra, an orchestra that does not play out of tune, an orchestra that plays from the score and not by ear. The chorus, too, is poor, but efforts are being made to reinforce it with fresh American voices. If the plan is to have this organization play here all next winter, the above changes are imperative.

The "Favorita" performance on Wednesday night was a failure because of the illness of Signora Fantoni. This singer was imprudently informed of the death of a child just as she was about to sing, and of course almost collapsed. The tenor Agostini was the one feature of a dreary evening. Friday the double bill of "Pagliacci" and "Cavalleria Rusticana" gave more satisfaction, for, despite all its drawbacks, the works were given with a vim that was catching. There are no great voices in the Milan opera, the men being the best. Francesconi, the baritone, sang the prologue to "Pagliacci" in a very forcible manner; indeed all these people are better actors than singers, and so their work suits the later Italian school. A good company of singing actors, giving the familiar Italian repertory with the novelties of young Italy and at reasonable prices of admission, is bound to succeed in New York. We commend the perusal of the above to the management of the Milan Opera Company.

The novelty this week will be Puccini's "Manon Lescaut" next Friday evening.

#### NO OPERA NEXT SEASON?

(SPECIAL CABLE DISPATCH TO THE SUN.)

LONDON, May 21.—Jean de Reszké has now intimated his determination to take part in the Wagner festival at Bayreuth next year, and, at the desire of Madame Wagner, will play "Parsifal." He will devote the autumn to studying "Parsifal" at his Polish home, but still proposes to go to the United States next winter, although his movements to a certain extent will depend upon the results of the war upon business. Edouard de Reszké, who has almost recovered from a rheumatic attack, will be Gurnemanz at Bayreuth.

THIS is not the first intimation that the opera next season is not definitely decided upon. Two of Mr. Grau's New York representatives are now in Europe, having left here at different times during the past month, no doubt, for conference, and while there is no reason to feel particularly anxious on the subject of a Metropolitan opera season, yet, in view of the war and its possible complications, a postponement of one additional year may become compulsory.

It cannot be expected that Mr. Grau should assume more than the natural risks which always surround grand opera in America under the prevailing system—a system which is affiliated historically with bankruptcy, and which must always fail financially so long as the profits are devoured by the tremendous salary lists superinduced by the star system. Mr. Grau cannot afford to take the risks that flow from the uncertainty a war always creates, and certainly M. Jean de Reszké could not be expected to repeat the experiences of 1896-97, when he was obliged to advance large sums of money to bring the company from out of the West back to New York to close its disastrous season.

"The results of the war upon business" is the phrase



used in the above inspired cablegram. We recommend it to those American musicians who sing and play for nothing. Mr. de Reszké is a wise man, and he is therefore to be imitated, to be followed in conduct and principle. Because his art is based upon business it is successful, it is honorable, it is dignified and it inspires respect and admiration. Would that every singer could be induced to take the same practical view of his art, and every singer who hopes to succeed must pursue the same principle. "Ladies and gentlemen, you ask me to sing for nothing. Excuse me, I refer to my distinguished mentor, a man of intelligence, of heart, of art; he insists upon respect for his pursuit, and he demands substantial recognition, and I am compelled to follow in his footsteps if I expect to make my calling an art. I cannot sing for nothing by a principle which has been selected for my guidance by my great prototype." That is the reply which could be given to every request for services gratis.

The opera could be made a great and successful business institution under the management of a character like M. Jean de Reszké. It would be ridiculous for him to come to America unless Mr. Grau could guarantee the quarter of a million dollars de Reszké is to get next season, and if the war continues indefinitely Mr. Grau may not be able to furnish such guarantees as de Reszké and others would demand.

#### Hamlin at Indianapolis Festival.

Mr. Hamlin came to Indianapolis a stranger to an Indiana Festival audience, but well vouched for by the best of music critics. His opportunities in "Lucifer" were limited by the nature of the role he assumed, only a small part of it allowing him to display the beautiful quality which lends enchantment to his rare tenor voice. Last night his voice was a revelation to the audience, so sweet and pure was it in every tone and so responsive was it to the emotions which are portrayed in the character of the miserable Tannhäuser.

Nowadays a tenor of any capacity is practically a stranger to the American stage, and Mr. Hamlin finds it possible to easily overshadow all other American tenors. His voice has the dramatic fire vouchsafed seldom to men other than those of robust physique, the type that seems indigenous to Germany alone. In recounting the successes of Indianapolis festivals Mr. Hamlin is entitled to a place on the roll of honor.

It is regretted that he has not been engaged for other concerts of the local season. \* \* \*

Mr. Hamlin has a tenor voice that has none of the insipid quality so frequent with men's voices that sing only the upper tones. His voice has a manly quality and with it a clearness and purity of intonation that makes him a most acceptable singer. In the high sustained tones the even, flexible quality that made it spread in gentle but penetrating waves to the farthest corner of the hall accented another agreeable quality of his voice.—Indianapolis Journal, May 16, 1898.

George Hamlin, a superb lyric tenor, assisted by the chorus and orchestra, sang the cantata and awoke such an outburst of applause as has seldom been heard at great musical events in this city. Mr. Hamlin is graceful and perfectly at ease, and when the audience refused to be satisfied at the conclusion of the number he once more came to the platform, but not before he had beckoned Mr. Van der Stucken to share the honors with him.—Indianapolis Sentinel.

In Schubert's "Omnipotence," Mr. Hamlin's solo part was comparatively insignificant, but was filled with dignity.—Indianapolis Sentinel.

Mr. Hamlin sang the tenor solo well. His voice is evenly good in all its registers and of beautiful quality. It is a manly voice and one that has been carefully developed. \* \* \* Mr. Hamlin rendered Tannhäuser's account of his pilgrimage with much fervor and expression.—Indianapolis News.

A decided surprise was furnished by George Hamlin, the young tenor, hitherto unheard and more or less unheralded in Indianapolis. During the four years in which the writer has had the privilege of attending May festivals here we have had no tenor to compare with him. His voice is essentially lyric in quality, and thus he was especially well fitted for his role last evening, which melodically was the most euphonious of all the solo parts. He sings apparently without a trace of effort, with an exquisitely pure tone and with consummate refinement. His appearance in "Tannhäuser" to-night, where his dramatic power will be tested, will be awaited with much interest.—Indianapolis Journal.

Mr. Hamlin is a welcome addition to the many good tenors that have sung at Indianapolis festivals. His voice is of liquid smoothness, of manly timbre and his method is artistic.—Indianapolis News.



#### Fog.

Yet each man kills the thing he loves,  
By each let this be heard,  
Some do it with a bitter look,  
Some with a flattering word,  
The coward does it with a kiss,  
The brave man with a sword.

Some love too little, some too long,  
Some sell, and others buy;  
Some do the deed with many tears,  
And some without a sigh:  
For each man kills the thing he loves,  
Yet each man does not die.

—From "The Ballad of Reading Gaol."

It was nearly 9 o'clock in the evening when the young ladies went to the drawing room. The fashionable boarding house of Madame Recamier on the upper west side was large enough to defy the heated spell, yet the handsome group of boarders seemed languid on this tepid night in June, fluttered fans and did not seem disposed to chatter. No one had called, and Miss Anstruther, a big and brilliant brunette, cried out:

"Oh, dear, a kingdom for a man!" Mild laughter was heard, and the girl went to the grand piano and said, "What shall it be?"

"No, Chopin," cried Miss Beesley. "Do play a Chopin nocturne. Why, it's the very night for nocturnes. There's thunder in the air," insisted Miss Pickett.

"Listen to Anne. Isn't she poetic to-night." By this time the young women were quite animated. Tea was served and Madame Recamier sent down word by the black page to ask Miss Anstruther for a little Chopin. The dark girl pouted, yawned, and finally began the nocturne in F minor. Before she had played two bars the door bell rang, and its echoes were not stilled before a silvery gong sounded somewhere in the rear. The drawing room was instantly deserted.

Presently the page brought in two young men, both in evening dress.

"We should like to see Miss Anstruther and Miss Pickett," said the delicate, boyish-looking fellow. "Say that Mr. Harold and a friend are here."

The page departed, and Mr. Harold and his companion paced the long apartment in a curious mood.

"Tea! They don't drink tea at this house, do they?" asked the other man, a tall blonde, who wore his hair like a pianist.

"I'm afraid that's all we'll get, Alfred; that is unless Madame Recamier comes downstairs or else is magnetized by your playing. She keeps a mighty particular boarding-house."

"For God's sake, Ned, don't ask me to touch a piano. I've come with you because you've raved about this dark girl and her playing. There they are!" Two girls came in; introductions followed, and soon the conversation became lively.

"We drink tea," said Anne Pickett, "because Madame Recamier believes wine is bad for the complexion."

"You have a hygiene like a young misses' boarding school, haven't you?" said Ned, while Harold, fascinated by the dark and rather gloomy beauty of Miss Anstruther, watched her closely and let her do most of the talking. She had a square jaw and her cheek bones were prominent and not pretty. The charm of her face—it was more compelling than charming—lay in her eyes and mouth. Brown with a hazel nuance, the eyes emitted a light like a cat's in the dark. Her mouth was a contradiction

of the jaw. The lips were full and indicated a rich, generous nature, but the mask was altogether one for a Madonna—a Madonna who had forsaken the favors of heaven for the delights of earth. Harold found her extremely interesting.

"Of course you are musical?" he asked.

"Yes, I studied at Stuttgart and have regretted it all my life. I can never get rid of the technical stiffness."

"Play for me," he begged. But playing was not to the girl's disposition that evening. Sultry was the night, and a few faint flashes of heat lightning near the horizon told of a storm to come. Anne Pickett was laughing very loud at her companion's remarks and did not appear to notice the pair. Several times, at the other end of the long drawing room, had other eyes peeped in, and once the black page had put his head in the door for a moment and coughed discreetly.

It seemed a dull time at Madame Recamier's.

Suddenly Harold placed his hand on Miss Anstruther's and said, "Come to the piano," and, like one hypnotized, she went with him. He lifted the fallboard and put back the lid, glanced carelessly at the maker's name and fixed the seat for the young woman. Anne Pickett was watching him from the other side of the room.

"Who's your friend? He acts like a piano man. There were three here last night."

"H'sh!" said Ned, as the pianist struck a firm chord in C sharp minor and then raced through the Fantaisie Impromptu. The man beside her listened and watched rather cynically as her strong fingers unlaced the involved figures of the music. That he knew the work was evident. When she had finished he congratulated her on her touch, observing, "What a pity you don't cultivate your rhythms." She started.

"You are a musician then?" Before he could answer the page came in and whispered in her ear: "Madame Recamier wants to know if the gentlemen will drink some wine?"

Miss Anstruther blushed, got up from the piano and walked toward the window. Harold followed her and Miss Pickett called out: "Ned, we can have some champagne; old Mumsey says so."

When Harold reached the girl she was leaning out of the window regarding the Western sky. An almost invisible darkness was swallowing up the soft few summer stars, and he put his hand on her shoulder, for she was weeping, silently, hopelessly. "How can you stand it?" he murmured, and the ring in his voice caused the girl to turn about and face him, her eyes blurred, but full of resentment.

"Don't pity me, don't pity me, whatever you feel, but don't pity me," she said in a low, choked voice.

"My dear Miss Anstruther, let me understand you. I admire you, but I don't see why I should pity you." Harold seemed puzzled.

"Anne, he doesn't know, Mr. Harold doesn't know," cried Miss Anstruther, and Anne laughed, when a sharp flash of lightning almost caused the page to drop the tray with the bottles and glasses.

It grew very hot, but the wine was nicely iced, so the four young people drank and were greatly refreshed.

Madame Recamier made a specialty of her wine. She was justly proud of her cellar. Anne pledged Ned, and Harold touched glasses with Miss Anstruther, while the first thunder boomed in the windows, and the other boarders out in the back conservatory shivered and thirsted.

Then Harold went to the piano. He felt wrought up in a singular manner. The electricity in the atmosphere, the spell of the dark woman's sad eyes, her harsh reproof and her undoubted musical temperament acted on him like a whip-lash. He called the page and ordered more wine, then began rambling over the keyboard. Miss Anstruther took a seat near the pianist. Soon the vague modu-



lations resolved into a definite shape, and the march from the Fantasy in F minor was heard. It took form; it leaped into rhythmical life, and when the rolling arpeggi were reached a crash over the house caused Miss Pickett to scream, and then the page entered with a tray.

Harold stopped playing. Miss Anstruther, her low, broad brow dark with resentment, said something to the boy, who showed his gums and grinned. "It's de wine, Missy," he said, and went out on ostentatious tiptoe. The group in the conservatory watched the drama in the drawing room with unrelaxed interest, although little Miss Belt declared the thunder made her so nervous that she was going to bed. Madame Recamier rang the gong twice, and a few minutes later there was a smell of cooking from the area kitchen. Harold began playing again. He started from the beginning. The storm without modulated clamorously in the distance and orange-colored lightning played in at the window as he reached the big theme in the bass. It was that wonderful melody in F minor which Beethoven might have been proud to own, and it was soon followed by the exquisite bunch of double notes, so fragrant, so tender, so uplifting, that Anne Pickett forgot her wine; and the other girl, her eyes blazing, her cheek bones etched against the skin, sat and knotted her fingers and followed with dazed attention the dance of the atoms in her brain. She saw Harold watching her as she went to school; she saw Harold peeping in at the lodge of the convent; she saw Harold waiting to waylay her when she left her father's house, and she saw Harold that terrible night! He had reached the meditation in B and her pulses slackened. After the crash of the storm, after the breathless rush of octaves, Miss Anstruther felt a stillness that did not often come into her life. The other pair were sitting very close, and the storm was growling a diminuendo in the east. Already a pungent and refreshing smell of earth that had been rained upon came into the apartment, and Harold, his eyes fixed on hers, was rushing away with her soul on the broad torrent of Chopin's magic music. She was enthralled, she was hurt; her heart stuck against her ribs and it pained her to breathe. When the last floating arpeggi had flattened her well to the very ground she sank back in her chair and closed her eyes.

"Ho, Margery, wake up, your wine's getting warm!" cried lively Anne Pickett as she sipped her glass, and Ned rang the bell for the page. Harold sat self-absorbed, his hands resting on the ivory keys. He divined that he had won the soul of the woman who sat near him, and he wondered. He looked at her face, a strong face and in repose, with a few hard lines about the eyes and mouth. He gazed so earnestly that she opened her eyes, and catching his regard, blushed—blushed ever so lightly. But he saw it and wondered again. More wine came, but Miss Anstruther refused and so did Harold. By this time the other pair were getting jolly. Ned called out:

"Harold, play something lively. Wake up the bones, old man! Your girl isn't getting gay." Harold looked at her and she got up and walked slowly toward the conservatory. Miss Pickett, crazy Anne, as they called her, went to the piano

and dashed into a lively galop. Ned drank another glass of wine and began to dance solo from one end of the room to the piano.

"Come on, let's have a good racket!" he yelled, and the piano rattled off a "coon" song while Miss Anstruther and Harold sat on a tête-à-tête near the conservatory. The whispering grew dense back of them, but the girl did not hear it. The music had unlocked her heart, and her sordid, commonplace surroundings faded. If she had but met a man like this that other time. She realized his innate purity, his nobility of nature! Little wonder that his playing had aroused all that was best in her, had made live anew the old pantomime of her life. She had unconsciously placed in the foreground of her history the figure of the man beside her, yet she had never before seen him. It was wonderful, this rebirth, this spiritual renaissance. Only that morning she had told the girls at breakfast that she could never love again, that she hated men and their ways. "They are coarse animals, the best of them!" and Madame Recamier had laughed the loudest. But then the old woman was fond of an early nip, the boarders said, so her vulgar sneer was easily understood.

Harold left her, took another glass of wine, and seeing Miss Pickett light a cigarette, asked permission to do the same.

"Can't I bring you another glass of wine?" he tenderly asked. The gang of girls in the conservatory nudged each other and stared with burning eyes at Miss Anstruther through the lattice. She gently shook her head, and again Harold saw her blush. He took another glass of wine and went to the piano. She did not stir. He began the luscious Nocturne in B—the Tuberosa nocturne, and Madame Recamier's gong sounded. The page entered and said:

"No more piano playing to-night. Madame wants to go to sleep." Miss Anstruther started so angrily that there was a titter behind the lattice. But she did not notice it; her whole soul was bent on watching Harold. He spoke to Ned, and Miss Pickett's jarring laugh was heard. Then he approached her, and sitting down, leaned over and touched her face with his finger. The girl grew as white as a sheeted ghost, and she felt her heart ebbing away. At the next the word, the old, tired, hard look came back, and she faced him in the manner with which she had first received him. When they left the laughter behind the lattice was noisy and Anne Pickett screamed out:

"Another of Margery's dreams shattered!" Ned laughed and rang for more wine.

\*\*\*

As they came down the steps in the morning Harold said to Ned: "My boy, there are worse crimes than murdering a woman."

"Oh, let's get a cocktail!" said Ned.

#### London, Ontario.

An "Evening of Song," in Wesley Hall, May 17, displayed to advantage the versatility of J. Truman Wolcott, organist and pianist, who contributed solo numbers and played accompaniments for the other artists. His prize song, "A Golden Hammock," with violoncello obligato, was received with marked approval.

#### CABLEGRAM ON BUSCH.

LEIPZIG, Germany, May 22, 1898.

Musical Courier, New York:

CARL BUSCH'S orchestral concert here a splendid artistic and general success.

O. F.

#### John Hermann Loud.

In Torrington, Conn., Thursday, May 12, Mr. Loud, well known as the leading organist of Springfield, Mass., and also known as a pupil of Alexandre Guilmant and an Associate of the Royal College of Music, gave one of his finest programs of classical music.

The press commented with enthusiasm upon the able interpretation and upon his good pedaling and excellent taste in registration. The *Daily Register* speaks particularly of the Widor "Marche Pontificale" as a revelation of the power and possibilities of the organ. Mr. Loud was assisted by Frank E. Wheeler, bass soloist.

#### Teachers of the Viardot-Garcia Method.

Pupils who have studied this method under the direction of Mme. Katharine Evans von Klenner seem to have no difficulty in securing engagements.

In the State of North Carolina Madame von Klenner has seven pupils engaged in the leading schools. Miss Florence Settle is at the head of the vocal department in Salem Female Academy, the largest of the Southern Colleges. It was founded by the Moravians in 1802, and has always been noted for the high standing of the music department. Miss Settle is not only a fine teacher, but a vocalist of unusual ability.

Miss Lulu Augusta Potter, the vocal instructor at Peace Institute, is another of Madame von Klenner's pupils who is doing excellent work. Her finely cultivated voice and artistic finish in singing have been mentioned whenever she has appeared in public. She has been re-engaged for next year.

Miss Maud Olive Weston, who has been singing with success in numerous concerts during the past season, has just signed a contract to assume the position of vocal teacher in the Lutheran Female College in Charlotte, N. C., a position which affords excellent scope for her musical culture and undoubted talent.

#### Kathrin Hilke.

By her magnificent singing of the soprano role in "Judas Maccabæus" with the Vocal Society of Buffalo, May 19, Miss Kathrin Hilke scored what was declared by the local press to be a "glorious triumph." She was also pronounced to be, in oratorio, "easily one of the first sopranos in America." Here are a few criticisms of this event in full:

In her interpretation of the recitatives and arias of the Israelitish woman Miss Kathrin Hilke scored a glorious triumph. A voice more flexible, fresh, clear and sympathetic than hers has seldom been heard in Buffalo. Her phrasing is that of an artist well trained in oratorio, and her trills and runs are delightfully limpid and clear. At the close of the aria, "From Mighty Kings," the audience applauded most vehemently, and was only prevented from insisting upon its repetition by the commencement of the subsequent duet and chorus.—Buffalo Courier, May 20, 1898.

The bulk of the solo work fell to Miss Hilke. It was her first singing in Buffalo. She was a joy and a delight. Her voice is a pure soprano, with a good range, of perfectly even and lovely quality. Such absolutely perfect breath control as she possesses is rare. Those who followed the score listened with bated breath while watching the measures of runs that are characteristic of a Handel aria, and amazement followed at the ease and control with which every phrase was presented, and at the close of the most trying phrases the repose of the singer was simply astounding. Her singing was artistic and deserving of complete praise. That she should receive unstinted praise and applause was to be expected.—Buffalo News, May 20, 1898.

Miss Hilke will always be sure of a warm place in the hearts of the music lovers of Buffalo. Her fresh, pure voice and simple yet dramatic style was good to hear. In oratorio she is easily one of the first sopranos in America.—Buffalo Commercial, May 20, 1898.

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# Some Chicago Contraltos.

OUR Chicago office has supplied us with the following pictures and information of a few of the leading contraltos of that city. It should prove valuable for reference and study and shows what one city can do in at least one direction:

## Katharine Spear Cornell.

With a contralto voice of liquid quality and wonderful range, well modulated and of excellent cultivation, Mrs. Cornell began her musical career when but eighteen years old, at which time she was selected by Philip Hale, of Boston, to be the contralto at Dr. Normandy's Unitarian Church.

A young woman of intelligence, refinement, and of very attractive appearance, Katharine Spear Cornell, in renewing her acquaintance with the concert platform next season, should experience little difficulty in obtaining many of the best engagements, as real contralto voices such as she possesses are rare. For several years past she has made church music her principal work, but acting upon the advice of Georg Henschel, who, it may be remarked, took the greatest interest in the work accomplished by Mrs. Cornell, and who predicted for her a remarkable career, and Miss Fanny Root, the well-known vocal teacher of Chicago, Mrs. Cornell resolved to identify herself again with the profession in which she had achieved so many successes.

Katharine Spear Cornell is an artist both by nature and education, and with advantages of culture possessed by few. She has a voice which she knows well how to use.



KATHARINE SPEAR CORNELL.

There is an entire freedom from nervousness and amateurishness about her performance rare in a young singer. Then again, her tone production and general method are distinctly individual to her, and she always acquits herself in a thoroughly trained, musicianly way. Mrs. Cornell's personality is no less attractive than her voice, and whether it be oratorio or the concert room she is sure of a welcome. She is charmingly graceful, as young as she is pretty, and her work is invariably of the highest order, so that the career which she practically recommences should be crowned with success.

In speaking of her performance the critics have unanimously favored her. August Rotoli, of Boston, one of the masters with whom Mrs. Cornell studied, was also correspondingly enthusiastic as to the future which she might enjoy if ever concert work were again undertaken.

## Annie Rommeis Thacker.

Since the age of sixteen there has been no such prominent contralto in Chicago as Annie Rommeis Thacker. For the past fourteen years she has been the alto at the Second

Presbyterian Church, which position she has dignified and graced so well that now in the prime of her beauty, and when her voice is at its best, she commands the highest salary of any contralto that has sung in Chicago churches.

Mrs. Thacker at one time controlled all the principal contralto engagements in Chicago and vicinity, but the past two years we have not heard from her so much on account of ill-health. It is gratifying to be able to state that the next season will see her again in the concert room, where she has ever been so great a favorite. In oratorio especially Annie Rommeis Thacker found her forte, and she has sung in "Elijah" with the Apollo Club of Chicago, in "The Messiah," "St. Paul," "Judas Macabaeus," and many masses and requiems with the great English baritone Santley, and with Plunket Greene, Heinrich Ludwig, Clementine De Vere, Geneva Johnstone-Bishop and Hélène Hastreiter.

It has been remarked repeatedly how much Mrs. Thacker's voice resembles the famous Annie Louise Carey's for quality of voice, range and volume. There is a sympathetic timbre which appeals irresistibly to an audience, and which speedily awakens interest. Her repertory, too, is extensive, and embraces the principal contralto roles in the oratorios. Her singing of English ballads and German songs, in which she has the true Henschel method, and in which she gives whole recital programs, has that evidence of musicianship and excellence which are only found in the cultivated artist. All the critics of the leading papers have spoken in high praise of Mrs. Thacker's singing, whether it has been in the Auditorium and Central Music Hall of Chicago or in the various cities where she has been so often engaged.

Besides her beautiful voice and delightful method Mrs. Thacker possesses the charm of a distinctive personality. She is really a beautiful woman, who knows also the art of dress, and who absolutely graces the platform. At her last appearance at the Auditorium it was generally remarked that there were few artists to-day who made such an attractive picture as Annie Rommeis Thacker.

## Mabelle Crawford.

Among the young artists who have in a comparatively short space of time scored distinct success is Mabelle Crawford, the contralto at the Kehilath Anshe Mayriv Synagogue and also at St. Paul's Universalist Church. She has sung professionally for the past six years, and during the last three with the Sherwood Concert Company.

Miss Crawford's voice has been in such demand that her vacation time from the church has been entirely filled with concert engagements. Especially in Chautauqua work has she obtained success, and in three instances has been requested to return the following year. At the present time Miss Crawford is one of the few artists definitely engaged for the Omaha Exposition, and sings there June 27. There are also two appearances in "The Messiah," June 21 and 24, and she has twenty-one concerts booked for next season.

Mabelle Crawford sings at the New York Chautauqua for three weeks in July and August, after which she returns to the city to resume her church position. Miss Crawford has had experience in opera, oratorio and concert work, and is a reliable young artist, who has invariably given satisfaction. The critics have spoken in terms of much praise about her singing, but no greater proof of her popularity and artistic qualifications is required than the number of engagements which she obtains.

The following notices serve as an index of some of her work:

Miss Mabelle Crawford's solo brought her much praise for her rich contralto voice.—Topeka Sunday Capital, 1892.

Miss Mabelle Crawford, who is said to be the finest contralto in the city, is on the program for a solo at the Easter service of the Universalist Sabbath School.—Kansas Democrat, April 15, 1892.

Mabelle Crawford's concert Friday evening was attended by one of the largest audiences of the season. The evening's program was selected and rendered in a manner that received the marked approval of the hearers, and the vast audience was completely captivated and held willing prisoners.

Those who had been fortunate enough to hear Topeka's beautiful contralto singer knew, and those who had not discovered that a musical event of much excellence awaited them.—Muscatine (Ia.) Evening Journal, 1892.

The vocal numbers were given by Miss Mabelle Crawford, who charmed everyone with the range and power of

her voice, and was heartily encored at each number.—Holt-ton Recorder, May 31, 1892.

Among others appeared Miss Mabelle Crawford, who sang the aria, "O Thou That Teltest," from "The Messiah," which she gave with a perfection of enunciation and phrasing that is delightful, and earned for her a recall, to which she responded first by "Punchinello" and to a second encore by "Polly and I."—Kansas Democrat, 1892.

Miss Mabelle Crawford, a pupil of Signor Carpi, sang the aria "A te questo rosario," from the opera "Giac-



MABELLE CRAWFORD.

conda," with infinite grace.—Il Progresso-Italo-Americano, June 4, 1893.

Miss Mabelle Crawford delighted her audience in "A te questo rosario," by Ponchielli, giving this poetic aria with grace and expression.—Saturday Evening Herald, Chicago, June 3, 1893.

Miss Crawford is well known here and needs no recommendation to the public. Her rich contralto voice has already won many laurels for her.—River Forest Herald.

The singers were all pupils of Signor Carpi. Among them Misses Vance, Osborn and Crawford, constituting the Carpi Trio, who were heard to excellent advantage in two numbers.—Chicago Herald, March 8, 1894.

Miss Crawford has a magnificent contralto voice and winning manner. Her singing is captivating and full of soul.—Chicago Times, March 9, 1894.

"A te questo rosario," one of the many gems that abound in "Giacconda," by the lamented Ponchielli, showed what miracles can be wrought under the able direction of a good teacher. Indeed, on hearing the inspired piece sung, all agreed on the progress made by Miss Mabelle Crawford, who merited the applause which broke out unanimously as the last note died away.—Chicago Saturday Evening Herald, June 10, 1893.

Mabelle Crawford has a contralto of great purity and unusual flexibility. She sings with the greatest ease, and her vocalization is clear and distinct. That she possesses much feeling is also shown in her interpretation.—Musical Courier, June 4, 1894.

And what shall be said of Miss Crawford, the valued and gifted contralto of the Second Baptist Church, of Chicago? As Siebel she rose to a most artistic and triumphant conception, and her flower song was given with great beauty. She threw the weight both of conspicuous talent and a lovely personality into her work, and made it a feature that will hold a most pleasing and enduring place in the affections of her audience.—Huntington (W. Va.) Herald, February 29, 1896.

As Siebel Miss Mabelle Crawford had ample opportunity to display her talents and a lovely contralto voice. Her vocal abilities are not limited, and her charming and winning presence immediately make her a favorite.—Chicago Musical Times, December 25, 1895.

The singing of Miss Mabelle Crawford merits more than cursory notice. She possesses a contralto voice of exceptional power and quality, and her method and phrasing seem absolutely correct. Miss Crawford who, as is well



known, was formerly a Topeka girl, is happily in the possession of a beautiful face and a charming stage presence. Topeka (Kan.) Sunday Capital, June 12, 1897.

Miss Mabelle Crawford, with her rich contralto voice and winning manners, captured the hearts of all present.—La Porte (Ind.) Republican, November 21, 1896.

Miss Crawford was laboring under the effects of a cold, but nevertheless demonstrated she possessed a wonderful contralto voice, especially in the lower register.—Ottawa Journal, January 6, 1897.

Miss Crawford doubled in the roles of Siebel and Martha, and won her way straight to the approval of the audience. She has a rich contralto, and her acting was especially good.—Keokuk (Ia.) Gate City, January 10, 1897.

#### Estelle Rose.

If ever there was an artist whose voice was unquestionably adapted for oratorio work then surely it is Miss Estelle Rose, whose rich contralto has gained her many friends and admirers in all the cities where she has appeared. A powerful, well cultured voice and a splendid sonorous tone, Miss Rose sings an alto role as only a thoroughly trained artist can. Evidence of good scholarship is there in all she undertakes, and she is absolutely reliable. Artistic in her method, finished in her phrasing, she still has that sympathetic quality which wins an audience. Her repertory is very extensive and comprises all the principal oratorios and standard works. As a singer of German songs Miss Rose is specially gifted. With musical intelligence and artistic vocalism she is an artist who can at all times rouse an audience to enthusiasm.

The following are some of the comments of the press:

Miss Rose made her first appearance before an Elgin audience. She had a recitative and the beautiful air and chorus "Thou that tellest good tidings to Zion," which was very well given. Miss Rose has a sympathetic contralto voice, and her parts were all well rendered. \* \* \* Miss Rose gave a recitative, followed by the air, "He shall feed His flock like a shepherd," which she sang very sweetly, \* \* \* and then the most dramatic of all the solos, "He was despised and rejected," was wonderfully well given by Miss Rose.—Elgin News.

One of the principal features was the singing of Miss Estelle Rose, a Chicago young woman, who has won a reputation there with her magnificent contralto voice. She gave several selections from Schubert, which showed that her voice was a genuine contralto of sombre color characterized especially in the middle and lower range by extraordinary richness and fullness of tone.—New York Mail and Express.

This young lady had made many friends in a song recital given by her not long since at Library Hall, and



ESTELLE ROSE.

much was expected of her. Nature has endowed her with a rich, charming voice and much intelligence. The phrasing of her words is most commendable.—Wisconsin State Journal.

Miss Rose, contralto, had limited opportunities, but she sang her recitatives in excellent form. Her voice is rich and powerful and was easily heard throughout the large hall with no apparent effort on her part. Her recitative, "O Judas, Oh, My Brethren," was exceptionally well performed.—Madison Democrat.

Miss Rose, who presented Schubert's "Litanei" "Wanderer's Nachtlied" and "Kreuzzug," has a very beautiful,

sympathetic contralto voice of sombre color, perfectly blended and even in its registers. Her delivery is intelligent, at times very fervent, and always noble. The artist's distinctness of enunciation is very remarkable.—Allgemeine Zeitung, München, November 2, 1895.

In Miss Estelle Rose, a pupil of W. Haag, we were made acquainted with a singer in command of very unusual vocal resources. Her voice, a genuine contralto of sombre color, is characterized especially in the middle and lower range by extraordinary richness and fullness of tone. The management of the breath, the evenness of the regis-



FRANCES CAREY-LIBBE.

ters and the enunciation of the text give evidence of splendid training. Miss Rose's style and delivery, marked by simplicity and at the same time by fervor and depth of feeling, made a most pleasing impression. Her rendition of Schubert's "Crusade," of Brahms' "Sapphic Ode" and of Cornelius' expressive song, "Night," were especially successful.—Munchener Neueste Nachrichten, November 4, 1895.

The lower register of Miss Rose's voice is of good quality.—Chicago Tribune.

Miss Estelle Rose displayed a voice of volume and warmth in the lower register and of generally agreeable timbre.—Chicago Record.

Miss Rose won the admiration of the audience with her beautiful resonant voice—a voice of decided alto timbre, and through her simple, unaffected style of delivery.—Staats Zeitung.

A talented contralto with a charmingly trained voice. Her abilities are particularly noticeable in oratorio. Miss Rose is already becoming known as an earnest and intelligent artist.—The Musical Courier.

Her rendering of the lovely arioso, "But the Lord Is Mindful of His Own," was sweet, impressive, and commanded the absolute silence and attention of the audience, as did no other solo number in the work.—Orange Sentinel.

#### Frances Carey-Libbe.

There are very few contraltos in this country at present attracting more favorable comment than Frances Carey-Libbe. Mrs. Libbe is the possessor of a strictly true and pure contralto voice of wonderful volume and phenomenal range, quality magnificently rich and sympathetic and her enunciation faultless. In the oratorio and concert field Mrs. Libbe has been extraordinarily successful, and has appeared in Cleveland, Cincinnati, Chicago, St. Louis, Fort Wayne, Peoria, Dubuque, Rock Island, St. Joseph, Mo., Elgin, Ypsilanti and many other places, where her singing has aroused much enthusiasm. That she is an artist of high standing there is no question. Some of the leading journals throughout the country have spoken of her in high terms, as the following will attest:

The rendition of the solo "O Rest in the Lord" as sung by Miss Carey, of Chicago, at the English Lutheran Church last Sunday morning deserves more than passing notice. Miss Carey stands pre-eminently in her class of contralto singers, and she certainly charmed her hearers. The wonderful force and control of her rich voice is marvelous. Miss Carey will long be remembered.—St. Joseph (Mo.) Herald, January 3, 1897.

Miss Carey sang a solo at the First English Lutheran Church which won her deserved praise. Miss Carey has a magnificent contralto voice and occupies one of the first positions in Chicago.—St. Joseph News, January 2, 1897.

Miss Frances Cary sang "Lieti Signor," by Meyerbeer. As a contralto singer she is the peer of any we have heard here. Her tones are pure and richly musical, and she sings with much grace and attractive earnestness.—Dubuque Times, May 29, 1896.

Miss Carey was even more attractive in the oratorio than the evening before. She had opportunities to develop the sweet, pure contralto tones in which her voice

abounds. She sang her part well and gave the utmost satisfaction.—Dubuque Times, May 30, 1896.

Miss Frances Carey has one of the most pleasing contralto voices I have yet heard in Chicago and her rendition of "He Was Despised," from "The Messiah," was the gem of the program.—Chicago Musical Times, December 30, 1896.

The singing of Miss Frances Carey was one of the best hits of the performance. Her rich contralto is under perfect control.—Chicago Times-Herald, June 21, 1896.

There were ten numbers, five of which were Miss Carey's. The young lady came heralded as a fine contralto singer, and it is but necessary to say that she disappointed no one. The first song, "A Summer Night," showed the remarkable range, sweetness and flexibility of her voice. In one part she reached low G clearly and distinctly, a remarkable thing for a contralto. Her second number was a cycle of three songs. The applause testified the great triumph Miss Carey had scored, and she bowed her acknowledgments gracefully while her face was buried in elegant bouquets of flowers showered upon her by her friends. The most pretentious thing on the program was her last number, "Lieti Signor," from the opera of "The Huguenots." It was well done, the low notes being round, full and sweet. Her "Ave Maria" was sung with much sweetness and expression.—Oswego Call, June 18, 1897.

Miss Frances Carey, the famous singer who has created such a furor throughout the country, will appear in concert in this city May 2, in the sacred concert in St. Joseph's Church. Miss Carey comes to Rock Island with the best references of any singer who ever came to this city. Miss Carey has been appearing before the public in concert and oratorio for several years. She has a remarkably deep, rich and powerful contralto voice under perfect control, which she uses with such exquisite expression and sweetness as to charm her hearers. At the concert Sunday Miss Carey sang "O Rest in the Lord," from "Elijah," and the beautiful aria from "Samson and Delilah," by Saint-Saëns.—Rock Island Post, April 29, 1897.

Everyone who heard Miss Frances Carey sing last evening in the sacred concert were more than delighted and unite with the Post in saying that her voice is truly wonderful and can only be defined as glorious. It is full and round, with a rich and sympathetic touch that speaks to the hearts of her hearers. It is to be hoped that Rock Island will again have the pleasure of hearing Miss Carey sing in the near future.—Rock Island Post, May 3, 1897.

"The Messiah" management have been fortunate in the selection of their soloists for the forthcoming engagement, Thursday, March 28, and particularly so with their contralto, Miss Frances Carey. Miss Carey is a young and prepossessing singer of rare ability, and has been singing in concert and oratorio for two seasons, but so instantaneous has been her success that she is pre-eminently one of America's greatest contralto singers. She has sung in Cleveland, Cincinnati, Louisville, St. Louis, Kansas City, Chicago and other big cities, besides numerous engagements at colleges and receptions, and has been a great favorite in each instance.

Her voice is a rich, full contralto of exceptionally even



ANNA GROFF BRYANT.

quality throughout, large compass, one of those voices which is becoming rarer and rarer nowadays. It is at once pure, velvety and flexible. Miss Carey, besides possessing all these necessary attributes for a successful artist, is a handsome young woman, a classic type of brunette, and of very pleasing presence. Her songs in "The Messiah" which have made the greatest impression with her audience are "He Shall Feed His Flock," "Oh, Thou That Tellest" and "He Was Despised."—Fort Wayne Journal, March 10, 1895.

Miss Carey acquitted herself in a creditable manner in "Then Shall the Eyes," and her rendition of "He Was



Despised" was simply marvelous and elicited most earnest and meritorious applause. Mrs. Bishop rather overshadowed the modest contralto until after the latter's surprising rendition of this difficult air. Miss Carey's voice is strong, clear and full of sympathy, and her interpretation of this passage is certainly a gem of art.—Delphos Herald, May 22, 1895.

Miss Carey first fully revealed herself to her hearers when she sang "O Thou That Teltest," but it was not till she sang "Then Shall the Eyes," and later in "He Was Despised and Rejected," that they fully appreciated the beauty of her singing. Her rendition of the latter was indeed full of expressive sympathy. The applause which followed showed that her interpretation of the passage had touched a responsive chord in the hearts of her hearers.—Tri-Weekly Courant, Delphos, Ohio, May 23, 1895.

Miss Frances Carey has a remarkable voice. It is deep, rich and powerful and of extensive compass.—Musical Courier, June 24, 1894.

Miss Carey is a comparatively recent addition to the field of oratorio singers, and while well and favorably known, the opportunity for comparative judgment of her power was never more favorable than last night. Miss Carey has a wonderful voice. It is marvelously strong and full for one so young. Her tones are rich, deep and sympathetic. In her solo, "He Was Despised and Re-

jected of Men," she displayed the full quality of her tones, and the effect was superb.—Ft. Wayne Gazette, March 29, 1895.

jected of Men," she displayed the full quality of her tones, and the effect was superb.—Ft. Wayne Gazette, March 29, 1895.

Miss Carey is a comparatively new singer. She is gifted with a wonderful voice, rich and deep, and has an enviable future before her. In her solos, "He Was Despised and Rejected of Men" and "He Shall Feed His Flock," the beautiful quality of her voice was brought out, and the numbers were sung with a great deal of expression.—Ft. Wayne Sentinel, March 29, 1895.

Miss Carey displayed an alto voice of almost phenomenal quality. Her articulation is faultless and her rendering of the difficult recitatives established her as easily the most popular soloist of the evening.—Ft. Wayne News, March 29, 1895.

Miss Frances Carey, of Chicago, then rendered "O Rest in the Lord," by the same master, and later Saint-Saëns' aria held the audience spellbound during the song, and at the close the audience broke into a storm of applause.—Daily Post, May 3, 1897.

Miss Carey, the contralto, made a very favorable impression. She is a young artist with a voice of much power and natural sweetness. She sang her pathetic numbers with much feeling and artistic instinct. A proposition was made during the evening to the Choral Society to repeat the performance immediately, but the notice was too short.—Ft. Wayne Journal, March 17, 1895.

The contralto was heard for the first time last evening. Mrs. Carey-Libbe, of Chicago, won the audience with a voice of rare merit, which was under perfect control. Her enunciation was clear and distinct. Her best work was

done in the solo "He Was Despised and Rejected."—Elgin Dial, March 4, 1898.

Mrs. Carey-Libbe, the contralto, is the possessor of a highly cultivated voice, which she displayed to advantage. It was her first appearance in this city, and it is needless to say she will receive a hearty welcome should she come again.—Elgin Courier, March 4, 1898.

Miss Frances V. Carey, of Chicago, formerly of this city, sustained the reputation she has won in the West as a contralto of rare power and brilliancy at the Richardson Theatre on Thursday evening. The immense audience of friends and admirers that assembled were astonished at the rapid rise of the young lady as a vocalist, and were generous in bestowing their approval. Miss Carey's rendition of "Ave Maria," with violin obligato by Prof. F. N. Schilling, has seldom if ever been equaled in Oswego. The event was both a financial and artistic success.—Syracuse Herald, June 19, 1897.

Miss Frances Carey's rich contralto voice and graceful manner delighted the audience. She is undoubtedly the best contralto ever heard in Dubuque.—Dubuque correspondent of Chicago Musical Times, June 10, 1896.

Richardson's Theatre never held a larger or more appreciative audience than assembled last evening to wel-

come Miss Frances Carey in this, her native city, after gaining success and renown in Chicago and other parts of the West. When Miss Carey appeared before the footlights the entire audience broke forth in a round of applause. The reception was of such a spontaneous and hearty nature that the recipient was overcome. It was a full minute before she could recover herself. Among strangers her self-possession would not have left her, but appearing before friends, the severest of critics, she wanted to do her best, and the general verdict was—no better could have been done. That her many friends were prepared to make her reception as pleasant as possible was shown by the many choice bouquets and baskets of rare flowers handed over the footlights. Five times she appeared and rendered selections, which held the strictest attention of her hearers. Although vigorously applauded only one encore was responded to, and she then sang the beautiful but difficult piece, "The Last Rose of Summer." To say too much would only be to spoil any criticism or description of the songs, except that Miss Carey has won the hearts and esteem of the people of this city, and a return appearance will fully demonstrate that fact.—Oswego Times, June 18, 1897.

audience spellbound. During the solos and at the close the audience broke into a storm of applause.—Rock Island Argus, May 3, 1897.

Miss Carey sustained her contralto parts with artistic finish, singing with great care and conscientiousness. The quality of Miss Carey's voice is an unusual one, and one that grows more pleasing the longer one listens. Her singing of "He Shall Feed His Flock" was the most acceptable.—Peoria Transcript, December 15, 1896.

#### Anna Groff Bryant.

In voice, manner and appearance strongly resembling the famous Antoinette Sterling, with an ardent devotion to music as an art, an enthusiast on voice production, Anna Groff Bryant in the short time since she entered the profession has in her own particular sphere become a celebrity. The question of voice placing has interested Mrs. Bryant to an extraordinary degree, and being an indefatigable student of all works dealing with the vocal art it necessarily follows that she is thoroughly acquainted with this subject, which she makes a life study.

She understands the fundamental principles of voice production, she can adapt herself to any voice, and so



ANNIE ROMIEIS THACKER.

thorough has been her knowledge that many vocalists have gone to her for advice upon the subject, especially those with faulty and uneven registers. In the art of singing itself for oratorio and general concert or song recital Anna Groff Bryant during the past few months has obtained excellent results. Her pupils sing with ease and intelligence and show evidence of care and attention. As an interpreter and executive artist Mrs. Bryant is a peculiarly gifted individuality. With a warm, sympathetic quality of tone, combining both force and delicacy in her performance, she yet sings with repose and a technical finish which are enhanced by her exceptional talent.

Mrs. Bryant's methods of teaching should be investigated to be thoroughly appreciated. Her standard of art is so high, and she is such a tireless student that her reputation in Chicago is fast becoming established.

#### E. C. Towne.

Edward C. Towne, the well-known tenor, created such a profound impression at the Dover (N. H.) Music Festival last week that he has already been engaged for another festival in that State this summer.

#### Mary Louise Clary.

Miss Mary Louise Clary has been re-engaged for two more concerts in cities where she has recently appeared, one, the "Stabat Mater," of Rossini, in Binghamton, N. Y., on June 8; the other, Parker's "Life of Man," and a miscellaneous program, with the Oratorio Society, of Wheeling, W. Va., June 10.

Miss Carey sang the contralto parts as only this lady can. Possessed of a rich voice under full control and wonderfully clear and strong in the lower register, she at once established herself as a favorite with the audience, and was the recipient of flattering testimonials in the way of applause. The arias, "O Thou That Teltest" and "He Was Despised," called forth the heartiest manifestations of approval, the latter being especially finely rendered.—Peoria Herald, December 15, 1896.

Miss Frances Carey, of Chicago, then rendered "O Rest in the Lord," and later Saint-Saëns' aria held the



**Two Talented Chicago Children.**

ETHELINDA AND RUTH ESTELLE SHERWOOD.

AN argument in favor of the law of heredity is to be found in the clever work of the two small daughters of William H. Sherwood, the pianist. Were it not for the fact that the famous composer of "Buy a Broom" and half a hundred other classical and popular selections, for various musical instruments so strongly deprecates the forcing of childish talent and the fostering of the child prodigy in any of its numerous forms and manifestations that he will have none of either process for his own children, there is small doubt but that the two little ones would have long since earned more than municipal fame in their respective branches of art which they love and follow.

Ethelinda, the elder, although her thirteenth birthday is scarcely past, is able to interpret some of the great masters and tone poets. Her work in this direction, too, is characterized by a quality of finish too often missing from the efforts of older students. Nor has the technical knowledge and training necessary to her playing been forced upon her. She has always enjoyed fingering the piano, playing many selections by ear, and playing them perfectly, when only four years old, while not until after the completion of her sixth year was she allowed to learn even the first rudiments of musical theory.

Her mother, who, as Miss Estelle Abrams, of Pittsburg, before her marriage, had won three first prizes at the Pennsylvania Female College, and had also gained local fame as a pianist, was her first teacher. Her aunt, Miss Eleanor Sherwood, afterward took charge of her musical education, while for nearly two years she has studied with her father. The amount of time which she spends at the piano, however, is entirely regulated by her own tastes and inclination. One hour a day is the most which the busy little maid, much occupied by her ordinary school duties and the languages, in which she also excels, ever gives to the music she loves so dearly. And in this course she is upheld and strengthened by both parents.

"We have been asked to permit her to play in public many times," says Mrs. Sherwood, "but have never consented, with the single exception of the anniversary of the Sherwood Club, occurring a few weeks ago." At this club the little maid rendered the Beethoven sonata, op. 14, No. 2, and so fine was her interpretation of the difficult work as to surprise even the friends who had heard her play in private many times, and to call forth glowing predictions for her musical future. Mr. Sherwood, however, who would far rather that his daughter should become a thorough musician and student than a famous pianist, insists that instrumental music shall, for the time being, be made secondary to her other studies. After her graduation from the Dearborn Seminary, where she is now working, the youthful pianist will pass through college. This period of her education over, she will then take up music as a life work, supposing her still inclined in this direction. She probably will not study with teachers abroad while her parents consider the best teachers of the age are in America.

Her little sister Ruth is a budding votary of the kindred art of line and color. A strong suggestion of inherited talent is also at hand to partially account for this pretty child's skillful love of drawing, relatives of both parents having done brilliant work with the brush. Mrs. Harry W. Edwards, the younger sister of Mrs. Sherwood, for several years held a scholarship at the Pittsburg School of Design, and is recognized as a clever miniature painter, while a sister of the little girl's father, Miss Mary Clare Sherwood, at present the art teacher at the Francis Shiner Academy, of Mount Carroll, Ill., is a pupil of William Chase, the famous New York artist. In common with both these youthful relatives, little Miss Ruth possesses

the true artistic temperament, which loves beauty for its own sake, but so overflowing with good spirits and vitality is she that just how she manages to keep still long enough to produce the clever sketches which mark her as so unusually talented for her seven baby years is a wonder.

For something less than a year she has received regular lessons in drawing, but ever since she has been able to hold a pencil she has delighted in nothing so much as the making of the little pictures—real pictures none the less for their occasional crudity—which form at once her play-time, recreation and employment.

Despite the little one's extreme youth she is just beginning to work in color, and some of her studies in pastel are especially good in form and shading. That the child will ultimately develop into an artist, and of no mean ability, is beyond doubt or question. In the meantime, and following out the wishes of her parents, no less than her own inclinations, she is a happy, healthful, playful child, overflowing with fun and merriment, fond of athletic and outdoor life, and only drawing for the love of it.

As examples of cultured, traveled, but quite unspoiled and natural childhood, the "Sherwood babies," as the pretty children are affectionately called by their friends, are rather remarkable; not the least noticeable feature of their character and deportment being the utter absence of self-consciousness or forwardness which distinguishes them. They are, in spite of their unusual talent, as simple, unassuming and charming as any children in the city.—Sunday Times-Herald, Chicago.

**Cella Schiller in Washington.**

Miss Schiller recently played in the Capitol City, when the *Evening Star* said of her:

Miss Schiller's solos were highly artistic, a notable feature of her playing being the wonderful digital dexterity which she displayed.

**Bowman's Twilight Recital.**

A novel affair was that at Edward M. Bowman's Baptist Temple, Brooklyn—an organ recital given complimentary to the members of the Temple Choir, and under such Bayreuthian conditions that the senses were not diverted by influences other than the music. A little note on the invitations read:

NOTE.—To promote the sympathetic conditions under which the host desires to give this recital, he requests the favor that his guests will kindly be in their places not later than 8:15, at which hour he will ask to have the doors closed and the lights lowered.

A member of the choir, Leonard Stuart, composed the following verse, which appeared on the invitations, for the occasion:

Through the glowing shadows stealing,  
When the lights are dimly gleaming,  
Sombre twilight round us streaming,  
Hark! the solemn organ pealing;  
Tones of holy thought and feeling,  
To our inner souls revealing.

Mr. Bowman gave a short word-sketch of each number before the recital proper, and then, himself invisible, and assisted by Miss Bessie M. C. Bowman, the following program was given. Mr. Bowman literally played "out of sight," to quote an ardent admirer.

Prelude and Fugue in C minor.....Bach  
Nocturne in E flat, op. 9, No. 2.....Chopin  
Largo (Xerxes).....Handel  
Allegro Moderato.....Smart  
He Was Despised, The Messiah.....Handel  
Sonata in G minor, op. 77.....Buck  
Calm as the Night.....Bohm  
A Song of Seasons.....Hawley  
Allegro Brillante.....Batiste  
Andante con moto, First Symphony.....Beethoven  
Rustic March.....Fumagalli

**Highly Important.**

CARL LOEWENSTEIN, CONCERT DIRECTION, 2 AND 4 WEST THIRTY-THIRD STREET,

MANAGER SUBSCRIPTION CONCERTS WALDORF-ASTORIA, FIFTH AVENUE AND THIRTY-FOURTH STREET,

NEW YORK, May 26, 1906.

Editors *The Musical Courier*:

The final arrangements for a Permanent Orchestra for New York have just been concluded by Carl Loewenstein, proprietor of the Waldorf-Astoria subscription concerts. Emil Paur, formerly conductor of the Boston Symphony Orchestra, and now of the New York Philharmonic Society, the most eminent musical director in this country, has been secured as the conductor of the Permanent Orchestra, and will conduct all the concerts arranged under the exclusive management of Carl Loewenstein.

The Permanent Orchestra will consist of sixty artists, but will be augmented from time to time. Besides the usual subscription concerts at the Waldorf-Astoria, a series of chamber music soirées will be given next season in the most finished manner by well-known soloists.

**New Concert Agency.**

THE proprietor of the Permanent Orchestra, Emil Paur conductor, and also of the Waldorf-Astoria subscription orchestral concerts, of which Emil Paur will also be conductor, Carl Loewenstein, 2 and 4 West Thirty-third street, has organized a concert-direction, as it is called, or concert agency, which will negotiate engagements of all kinds and descriptions for concerts, oratorio, opera, solo work, &c., in Europe and America for the better class of vocal and instrumental artists.

The Carl Loewenstein concert-direction is in direct communication with the leading concert-directions of Europe and with all agents, representatives and local managements in the United States to place artists.

The Loewenstein concert-direction will have affiliation with more than 100 orchestral and symphony concerts to be given next season under Emil Paur and the Permanent Orchestra, and a vast amount of individual engagements will be booked through the office of this new agency.

Further details will appear later, but at present it suffices to say that this new concert-direction promises to be one of the most extensive concerns of its kind in the world.

**Greco Pupil.**

William M. Hamilton, a pupil of Signor Greco, the well-known vocal teacher, has been engaged to sing the morning service at Plymouth Church, Brooklyn.

**Harold Elgas.**

Master Harold Elgas, the talented boy soprano, sang with success at a meeting of Minerva Club held in the Hotel Majestic on Wednesday, May 18. Master Elgas was accompanied by his teacher, Frank G. Dossert, who was the recipient of many compliments upon the excellent voice production and style of his pupil. Master Elgas will begin a concert tour early in June, singing at Newport, Saratoga and all the principal summer resorts.

**Staats' Piano School.**

To many suburban residents and to city residents who appreciate the advantages of New York in summer it will be of interest to know that Henry Taylor Staats will keep his piano school open during the entire summer, and that he will have in his work the co-operation of H. W. Greene, president of the M. T. N. A. This combination of talent and experienced skill will doubtless induce many to avail themselves of the opportunity for study in Mr. Staats' pleasant rooms at 487 Fifth avenue.

The annual pupils' concert of the school will take place Saturday, June 11.

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from the use of the Clavier is to make the touch accurate, firm, vigorous, elastic, sensitive, discriminative, delicate, enduring and finished; it stops the annoyance from piano practice, saves a good piano, and rightly used secures greater artistic playing skill in one year than can be acquired at the piano in three years, and frequently greater than is ever gotten at the piano.

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to work three years by the old method for less artistic skill than you would gain in one year by the new? If you would drop old fogy notions, listen to reason and observe results, doubts, if you have any, will all be removed.

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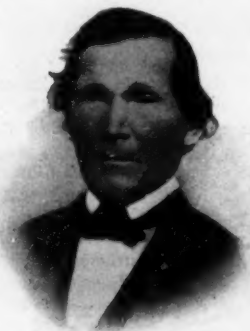
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I. J. PADEREWSKI.



# William Knabe & Co.

OF the hundred thousand or more people who buy pianos in the United States during the course of each year probably not 1 per cent. has any idea of the interior of a great piano factory. There are several reasons for this. The majority of purchases are made in cities that do not boast piano factories among their industries, a number of factories do not wish visitors



WILLIAM KNABE, Founder.

for various reasons; some imagine that it is not advisable to acquaint the general public too intimately with the process of construction and a great majority of them have very little of interest to show even to the veriest layman.

Of the latter class it may be said that they do not fully deserve the name of piano factories, since they are but shops in which the various component parts of pianos are assembled or compiled, these several parts possessing in themselves no individual characteristics, as they are made in large quantities in other shops, where they are turned out in regular routine

without other interest than that which attaches to the maintenance of a set standard, high or low—a standard to which all the parts go, no matter to what piano factory they are consigned.

In this way plates, cases, actions, &c., are made up by the various special makers of such piano materials and the so-called "piano factories" purchased all of them; the various grades of these portions of pianos make up the pianos in a more or less perfunctory fashion. They are, therefore, not particularly anxious that visitors should observe their work of compilation, because it is obvious to the onlooker that he might visit a score or more other "piano factories" and see exactly similar parts being put together into pianos that are claimed to be essentially different each from the other.

All this is entirely different in a great factory like that of Wm. Knabe & Co., at Baltimore—a factory where a piano is constructed from the crude materials—a factory, or rather a series of four factories, wherein the piano is built from the basic materials.

Such a factory need only be proud to have visitors, and it is said to be

the intention of Wm. Knabe & Co. to shortly arrange in a room adjacent to the main office a sort of exhibition room, where will be shown samples and specimens of the work done throughout the several buildings. When the idea is carried out the person who enters this showroom will be charmed by the color display—the beautiful veneers, the white, blue, green, scarlet and brown felts, ribbons, leathers and cloths that are used in the making of the actions—the gilt of the iron plates, the silver polish of the nicked parts, the great variety of woods, their choiceness, the delicacy of their finish from the



ERNEST J. KNABE.

bottom planks of square pianos through the sounding boards, the minor action parts and the ivory and black keys—all these things, when viewed in conjunction with the myriad screws, springs, bolts, hinges and miscellaneous hardware, will go to make up an exhibition that will well repay a piano dealer or a piano purchaser to carefully study.

It is not the intention of this article to convey a technical description of the Knabe factories at Baltimore, partly because the general readers of

THE MUSICAL COURIER would be but little interested in the details of piano building there to be seen, but it is the intention to accentuate the fact that, with one exception, Wm. Knabe & Co. is the only piano manufacturing concern in America, and one of the few in all the world, who make in their own works every part of the piano bearing their name.

Precisely what this means may not be apparent to the unposted reader, so it may be well to explain that they cast their own plates, cut out, make, veneer and varnish their own cases, together with all the trimmings, the carving, the panels, &c.; that they rib and make up their own sounding boards, that they wind their own strings, that they cut and cover their own hammers, make their own keys, and construct every minute part of their own actions.

This means that every detail of the work can be and in fact is under the direct supervision of the chief superintendent of the factory through his foremen and sub-foremen. It means that no item can enter a piano that is not precisely what it should be, while the mechanical construction is all made part of the great musical result sought and attained.

A glance at the pictures of the factories accompanying this article will give some idea of their great extent and capacity. They contain a floor area of many thousand square feet, are lighted by electricity, filled with all manner of intricate machinery (all of which is also operated by electricity, except such ponderous machines in the large mill room as the mammoth planer—the largest single knife machine ever built). There are devices for testing the tensile strength of the iron plates, the tension of the strings, for testing the felt of hammers and the cohesive power of glue.

There is one room in the main building that contains a collection of models showing experiments that have cost hundreds of thousands of dollars in the aggregate. There is a tremendous veneer room in the basement, where one can see the largest lot of veneers, both in variety and number of feet, to be found in any piano factory.

There are vast storage rooms for other materials and for finished pianos. There are the enormous lumber yards, which contain now something over 3,000,000 feet of wood. In short the factories of Wm. Knabe & Co. are among the wonders of the piano making industry of this country of piano making. One of the noticeable features of a visit to the Knabe plant, nota-



WILLIAM KNABE.



FERDINAND MAYER.





MAIN WAREROOMS AND EXECUTIVE OFFICES,  
22 and 24 East Baltimore Street, Baltimore, Md.

ble at least to one whose duty it is to visit similar institutions, is the employment of a grade of intelligent laborers or workmen, a grade higher than that to be seen in the average factory, while another interesting feature in this respect is the large number of men of mature age, men who commenced with the Knabes when they were boys and have devoted a lifetime to work in the same employ. There are several men, particularly those at the head of departments, who have a national reputation in their special lines and the entire complement turns out an exceptional set of skilled mechanics.

It should be accepted without the saying that the materials, from the selected iron which is used in the composition of the plates to the minutest "bushing" of an action part, are of the finest quality, and beyond this that they are selections from the finest qualities to be purchased here or abroad. It is only by the combination of such material under the circumstances

briefly told above that such superb art works as the modern Knabe pianos could be produced.

A special feature of the artistic work of the Knabe factory is the making of fancy styles to order, to correspond with the decorations and fittings of music rooms or parlors, for which they are built. So important is this department that an entire room in the main factory is now devoted to that work. Here a competent corps of artistic draughtsmen is constantly employed designing the case exteriors of the "special" styles.



NEW YORK CITY WAREROOMS OF WM. KNABE & CO.

It is to be regretted that time does not permit the reproduction of a particularly handsome white mahogany grand, designed by the famous architects Kendall, Taylor & Stevens, of Boston, and now being constructed under order from B. W. Watts, Esq., vice-president of the American Tobacco Company.

The sketches of the regular catalogue styles that appear herewith, the Styles X and V of the upright and the Style N grand, amply justify the claim that the Knabe styles of case architecture are the handsomest now made.

#### HISTORICAL.

The recent retirement from the corporation of Wm. Knabe & Co. of Chas. Keidel, Sr., leaves the control of the business in the hands of the third

generation of Knabes, Messrs. Wm. Knabe and Ernest J. Knabe, and they have associated with them as a director Ferdinand Mayer, one of the best known men in the piano trade and in musical circles, who for a number of years has managed the New York city interests of the house and has given special attention to the use of the Knabe grand pianos by such great artists as Hans von Bülow, Tschaikowsky, d'Albert, Carreño and others of renown and importance.

Mr. Keidel had been associated with the Knabes for some thirty-five years and he retired with a fortune. A short history of the house, reproduced from THE COURIER TRADE EXTRA, will not be amiss here.

The original Wm. Knabe, the grandfather of the present Knabes, began the piano making business in Baltimore with Wm. Gaehele as a partner as far back as 1837. Wm. Knabe soon separated from the Gaeheles, who were



WAREROOMS OF WM. KNABE & CO.,  
Washington, D. C.



FACTORIES OF WM. KNABE & CO.

also expert piano builders, the last one of the family dying only a few months ago. The Gaeheles started a business of their own—father and sons—but were unfortunate in various directions, and finally ended as a co-operative piano factory with about twenty-five interested workmen, who fought among themselves, with the anticipated destruction of the whole business realized. Wm. Knabe & Co., as the then new house was called, on the other hand and within one block of the other factory, started upon an era of prosperity that has netted a number of fortunes besides the one accumulated and the one paid out to Mr. Keidel this week.

Wm. Knabe, the founder, had three children—Ernest, William and the daughter who married Mr. Keidel, for Mrs. Charles Keidel is the aunt of the two Messrs. Knabe. As soon as the time was opportune Knabe, Sr., put his two sons, Ernest and William, into the factory, both at the same time studying music under the tuition of several very great piano teachers, for in those years Baltimore boasted, and with right, of a number of piano teachers who were known in Europe as masters, and whose published exercises were accepted in German conservatories as on a par with the best of their class. Scheidler was



FACTORY OF WM. KNABE & CO.



probably one of the greatest piano teachers the country ever knew. Ernst Knabe became an efficient pianist, and no man up to this day could ever display a piano so effectively, bring out of it its tone with such emphasis as



FACTORY OF WM. KNABE & CO.

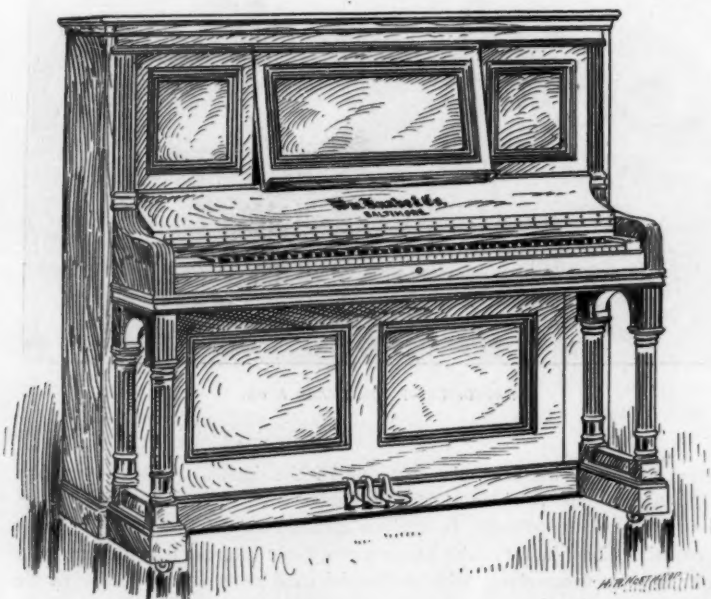
the late Ernest Knabe, who, despite his size and weight, had a zephyr touch and an instinctive method of "attacking" a piano that displayed its good qualities with astonishing insistence.

It was not long before Ernest Knabe became an office associate with his father, soon relieving him of

many of the details of the work and going on the road to visit the trade, with whom he became one of the most popular of men, for he was a most liberal character, free, open-hearted and absolutely indifferent to the momentary outlay if a plan or scheme had to be perfected. He was always the host no matter where he may have been located at the time being.

Wm. Knabe, the son, the brother of Ernest, was, to the contrary, actually the most taciturn man in Baltimore. He remained at the head of the factory, and was so assiduous and so scrupulously attentive to every detail that the institution became a model for its period. It was his usual custom to be at the factory before the arrival of the workmen so as to observe them as they filed by him to go to their benches. Wm. Knabe died about ten years ago, we mistake not (for we are writing entirely from memory, having no other data to work from), and as he had never married, his estate, which, was large, went to his direct heirs.

The original Wm. Knabe had in the meanwhile died, and in 1863 Charles Keidel, the brother-in-law of Ernest and Wm. Knabe, was taken into the firm as financial head. The business during the war had grown into extensive dimensions, and a financial head like Mr. Keidel was a great necessity. The value of his services was soon discovered in many directions, and much of the glory of the name of Knabe must be credited to the methods, the views and the conduct of Mr. Keidel. His work became still more cen-



FRONT VIEW OF STYLE V.

tralized a few years ago, when Ernest Knabe, the father of the present proprietors, died, and yet, as the two sons had been educated in the factory, just as the two sons of the original Knabe had been made practical piano builders, the factory end did not disturb Mr. Keidel, for the two Knabes, without friction, had adapted themselves to the work, having assumed control of that department of the business.

It is related that some time before his death the late Ernest Knabe said to his son William, now one of the two owners, that if he could make a piano it would be his own, and William went to work and made the whole piano except the varnishing and action and plate and those hardware parts that must be purchased, and the piano was an excellent one.

These Knabes in the third generation, to whom the Knabe business now reverts in its entirety, are very young and yet very experienced men. Ernest Knabe, who will handle the business end, is a married man. William, like his uncle William, has, like his late uncle, charge of the factory, and is, like his late uncle, a bachelor, and so it seems that a generation later history is repeating itself even in detail—Ernest Knabe conducting the business, as an Ernest Knabe before him did; William Knabe conducting the manufac-

turing end, as a William Knabe did before him. Both of these young men have for a number of years participated actively in the functions now devolving upon them conjointly. Both of them have been studying both departments of the huge business. Both of them have traveled the country over, becoming acquainted not only with the affairs of their own representa-

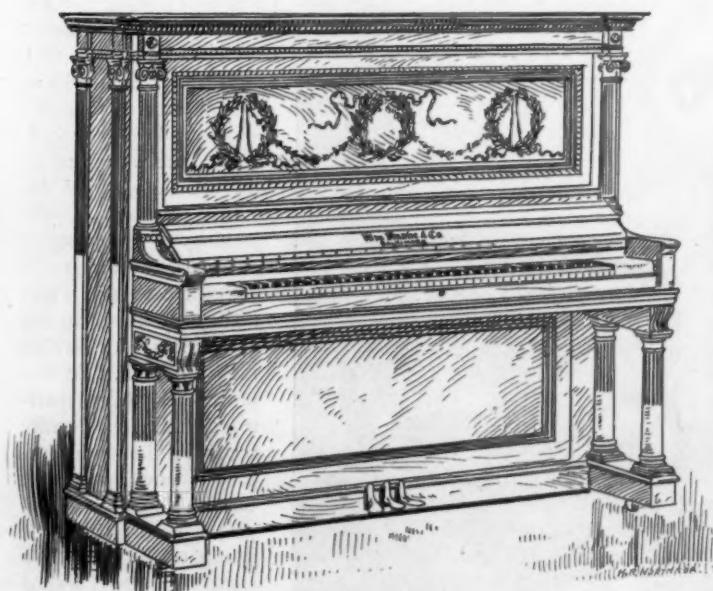


STYLE N, PARLOR CONCERT GRAND.

tives, but studying all the intricacies of the piano trade from the point of view of experts. Both of them have thoroughly familiarized themselves with all the theories, systems, views and general plans of the piano trade of the Union, and both of them are prepared to meet the emergencies of the times equipped with all the necessary preparation.

As a superficial evidence of their standing in the social and commercial life of their native city it may be mentioned that both Ernest J. Knabe and William Knabe are members of the Maryland Club, Germania Club, Catholic Club, Merchants' Club, Journalists' Club, Germania Maennerchor, Arion Club, Harmonic Club and all the numerous singing societies of Baltimore, while Wm. Knabe is president of the Oratorio Society and Ernest J. Knabe is president of the National Building Association and is also a director in the People's Bank and in the Hopkins Place Bank.

The Knabe house always enjoyed a tremendous prestige from the Mason



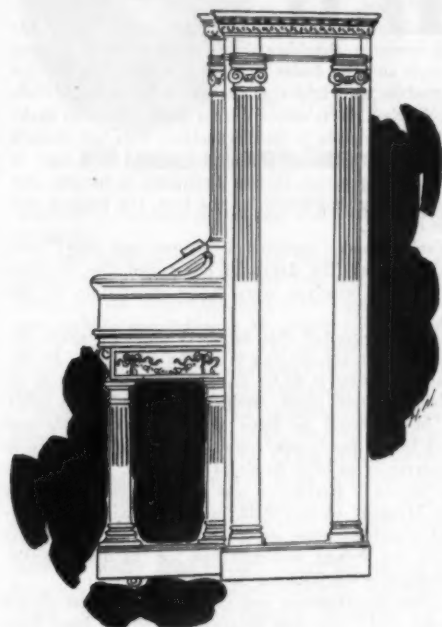
FRONT VIEW OF STYLE X.

and Dixon line through the whole South to the Rio Grande. This was, to some extent, natural, as it was sectional, and the sympathies of Southern people inclined toward a renowned piano made in a city of Southern proclivities, such as Baltimore was and had to be. But the Knabes gradually

crept out of this sectional area and enlarged their radius, first by acquiring a strong foothold in Pennsylvania. All the Southern tier of counties of Pennsylvania bordering on the Maryland line and also those near West Virginia, and that State itself, proved fertile ground for the Knabe piano long before the war. There must be thousands of Knabe pianos now in use in the small towns and on the farms of this rich and salubrious section, which, although off the regular line of heavy traffic, is nevertheless one of

the most benign, delightful, wealthy and healthy sections of the Union.

The effect of this incursion was soon felt in Harrisburg and Pittsburgh, and a Mrs. Charlotte Blume made a fortune years ago selling Knabe pianos in the latter city. But this did not satisfy the Knabes; they opened years ago a New York branch under the management of another Keidel, who died some years ago. This New York branch, now located at 148 Fifth avenue under the management of the well-known Ferdinand Mayer, is one of the attractive centres in the piano trade of the city. It houses a large stock of the very latest styles of Knabe pianos,



END VIEW OF STYLE X.

always selected with the special desire to meet the fastidious taste of the New York public. Mr. Mayer also supervises a large wholesale section which is tributary to New York, and thus the New York branch represents one of the great functions of the Knabe business.

An excellent view of the New York house is here given, showing its location in the great building of the Methodist Book Concern at the southwest corner of Fifth avenue and Twentieth street, in the very centre of the retail piano district of the metropolis.

\* Another picture is shown of the Washington, D. C., branch house at 1422 Pennsylvania avenue, where a large stock of Knabe pianos is always to be found to meet the demands of the great number of people who congregate at the nation's capital either as transient or permanent residents. A particularly good photograph of the exterior of the double building Nos. 22 and 24 East Baltimore street, Baltimore, also accompanies this article and it is worthy of note in this connection that within this structure is located what is virtually the great centre of music in that city. It is the headquarters of the musical organizations, contains a large number of studios and teaching rooms and is recognized as the rendezvous of all that pertains to music in the Monumental City. Here also are the main offices of the corporation of Wm. Knabe & Co., and from this building the main affairs of the house are transacted.

The character of the representatives of the Knabe piano in other cities may best be shown by a mention of the great concerns that act as its distributors in the following chief piano centres:

Chicago.....	Lyon & Healy.
Boston.....	Oliver Ditson Company.
San Francisco.....	Kohler & Chase.
Detroit.....	F. J. Schwankovsky.
Cincinnati.....	Smith & Nixon.
New Orleans....	The L. Grunewald Company.

Aside from these major houses the Knabe is handled at wholesale by probably the best and strongest list of general retail piano merchants throughout the United States.

It is the history of nations, business enterprises and individuals that they

attain at some period of their existence a great eminence—the zenith of their career—when the question arises whether they may go on to greater achievements or rest satisfied with their laurels, and in the house of Wm. Knabe & Co. it is more than gratifying to the whole piano trade and to the musical public to see the infusion of new energy that has come with the active participation of the Messrs. Wm. and Ernest J. Knabe. With abundant capital at their command, with the expert knowledge of piano construction and with the immense personal pride and ambition they have in the very word "Knabe" we may look for even greater achievements in the highest realm of art manufacture as represented in that complex question of making the highest possible class of upright and grand pianos.



ONE OF THE KNABE LUMBER YARDS.

## GERMAN PRONUNCIATION.

THE subject of German stage pronunciation has lately been discussed at a conference of learned men, and General Intendant Ledebur has communicated its conclusions to the German Actors' Society. The etymology and orthography of a word is not considered, but only what is the usage of the majority of the German population. The report informs us that the letters b and d at the end of words cannot be distinguished by German ears from p and t. This must be carefully noticed in compound words. Thus *abitten* must be pronounced *ap-bitten*.

Then comes the final g. In Austria and other barbarous regions that have not the fear of Berlin before their eyes, they speak of a *könik*, of *eark*, of *heilik*. It is impossible, says the report, especially when speaking quickly, to make a distinction between "g" and "k." So you must choose between "k" and "ch." The committee voted for "ch," so henceforth the stage will say *könich*, *heilich* and *earch*. But "g" retains its true sound when followed by "i," e. g. *königlich* but *könichreich*.

Moreover "st," "sp," must be pronounced henceforth as "scht," "schp," &c., always excepting such words as *strategic*, *scandal*, &c.

The letter "v" must be pronounced like "f" in *von*, *vor*, &c., but anyone who styles *Venus Fenus* will be guilty of *lese majeste* and only Austrians may pronounce *vers* as *wers*.

When you go into a lager beer saloon and want cheese, be careful of your *käse*, you must exaggerate the "ä," but utter it like the "e" in *schwert*. You must be equally careful with *majestat*. You may safely pronounce Mayer like Meyer.

In foreign words, no actor must ever speak of a *café*, he must call it *caffee*. He must not say *bufett*, or a Frenchified *bufet*, but good Dutch *buffett*. He must not pronounce *salon* as the Austrians do, who call it *saloon*. The word *pension* is treated with great tenderness. The first syllable is to be spoken as French, the second as German. Charming alliance of the Latin and Teutonic tongues.

Finally, the final letter in *Marie* and *Sophie* is not to be sounded.

A BIOGRAPHY of Mr. Gladstone, published in a Turkish paper in the year 1876, when the great statesman was breathing forth threatenings and slaughter against the Sultan, and calling on the nations to avenge the Bulgarian atrocities, presents the Grand Old Man in a new light. The article is entitled "Gladstone, the Projector of Mischief." It says that the English statesman was the "son of the headstrong passion of a Bulgarian named Dimitri;" that he started in life as the servant of one Nestory, a pig merchant, and went to London in charge of some pigs which his master desired to sell. When in the British metropolis, wishing to be known as an Englishman, he changed his Bulgarian name of *Grozadin* for *Gladstone*.

"His gluttony for gold," says the Turkish writer, "makes Gladstone yellow. According to those who know him, he is of middling height, with a yellow face, wearing closely cut whiskers in the European style, and, as a sign of his satanic spirit, the top of his head is bald, his evil temper having made his hair fall off."

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139 Kearny Street,  
SAN FRANCISCO, Cal., May 17, 1898.  
CONDITIONS IN SAN FRANCISCO.

WITH proper nourishment the field of San Francisco is one where the most sincere work might have full sway and where it might accomplish great results, because, as it seems to me, there is less room for the charlatan here than in most places. If I were to say that anything holds back rapid strides, or rather more rapid strides, I should say that there is too much conservatism in San Francisco. I will not deny that much benefit is derived from this conservatism, because many of the older teachers are building great monuments for themselves by the pupils that are forming the present generation of workers, who, through being faithful to the old, tried and trusty, are receiving the full benefits of their deep and unquestionable knowledge.

These teachers are for the greater part all Europeans, or are out of European schools, as they turned them out twenty or thirty years ago (not as they are turned out today), and they are really authorities on all that pertains to music.

In San Francisco, unfortunately, too much importance is put upon the "European stamp of approval." Here I want to be thoroughly understood. I have all respect for those who have studied hard in foreign lands, as well as those who have studied here, but this absolute necessity of a European label tacked on somewhere is what is going to upset the whole scheme in San Francisco, because it is such a hollow, empty one. I think every teacher in the field is a pupil of Barth, of Klengel, of Halir, of Henschel, &c., but whether of five weeks, five months or five years makes absolutely no difference. Common sense tells that the work is not improved in the least by this little trade mark, for common sense will prove that two months or thereabouts will not put a man or woman on the same footing in actuality with those who have worked for years to gain this stand, and to whom Europe has meant something.

Now, if there is one thing that the San Franciscans will not stand it is to be "taken in," and having trusted to this two-month pupil of some foreign well-known master and to that one, they have arrived at the point where they trust no one at all except the very old "standbys," with whom reputations have been built through actual results.

This is well and good for the older teachers, who are simply crowded beyond all endurance, but for new people coming into the field there is little or no encouragement. This is a clear revelation of the short-sighted policy of European celebrities who sell their names for a few dollars, but through this policy America will and must come into her own. New blood is always an incentive to pushing things along, and why it should be kept out so rigidly is hard to understand.

Many of the later methods and new ideas are entirely unused here.

For instance, I doubt whether one teacher in San Francisco uses the Virgil Clavier as it should be used, or uses it at all for that matter.

I have heard of no sight singing classes on the lines of those in the East. I have heard of no exclusive teacher of style, repertory and finish where other teachers and public singers may coach. That this is lacking, and that the necessity of this is very great is evident. This does not refer to the young pupils now in the hands of their teachers, because some magnificent work is being done, as I have told in these columns heretofore, but to older singers who have been away from the possibility of hearing artistic presentations, and who do not avail themselves of the opportunities when they do present themselves. I have heard of no serious work of a musical nature in the public schools.

Now, if all these things exist they exist so quietly that I have not heard of them, and could get no information on the subject.

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San Francisco, I think, is kinder to its local composers than Eastern cities, and yet, strange to say, it has no manuscript club, and there are a number of men who do serious work, some of whom are members of the Manuscript societies of New York and Chicago, which is of little value to them outside of the name of it. A manuscript club in San Francisco would be of benefit to all workers in this field, both as a bond between the musicians and as an example and stimulus to the generation of musicians just coming on.

Among those whom I understand to do important work in composition are Frederick Jech, Jr., W. J. McCoy, Samuel Fleischman, H. B. Pasmore, Adolphe Locher, A. Lyeal, Pierre Douillet, P. C. Allen, John Metcalfe, John Harradan Pratt. Of course there are others of whom I do not know, and I have only heard work of Pasmore, Jech and Adolphe Locher. Of Jech's work I have spoken, and of Locher's I feel free to say that it would command respect anywhere. He is thoroughly French, and his compositions, which are original in a high degree, reflect his nationality and its temperament. A set of dramatic baritone songs are written upon the text of Jean Richepin, and will make Locher known some day.

\*\*\*

Two notable affairs have occurred this week, i. e., the testimonial concert to Fritz Scheel and the Kneisel Quartet concerts. The concert at the Metropolitan Temple was an astonishingly meritorious affair, and upon such an important event as the first presentation in San Francisco of Beethoven's Ninth Symphony in full it was somewhat strange, to say the least, that there was not a larger audience.

There was every evidence that Mr. Scheel's friends were there, but I would have preferred to see Beethoven's friends there, and I think Mr. Scheel would have preferred to know that the great masterpiece that he was privileged to give the first time in this city had interested music lovers and students, besides those who would go anywhere that Scheel appeared. During the concert Giulio Minetti, the efficient concertmaster, who is Scheel's right hand, presented him with a beautiful silver wreath on behalf of the orchestra.

In Scheel's acknowledgment he made some highly appropriate remarks, thanking the orchestra for its interest in the work and the desire to accomplish serious worthy results, and he also said that the great debt of gratitude was due Louis Lissner, whose efforts were titanic to make this orchestra possible in San Francisco. This last remark was received with the greatest enthusiasm, for Lissner is the man whose position in San Francisco is unique, due to his unflagging endeavors for the best, the highest and the most earnest.

The Tchaikowsky overture of "Romeo and Juliet" was beautifully given; the depth of color and the intricate weaving of the motives were made intelligible to the hearers.

It is to be regretted that numbers on a program are changed without announcing it to the audience. In the first place, if music is to be an education let it be so in the fullest possible sense, besides which a music critic cannot be expected to have the whole of orchestral literature in his head, especially out here, where there is less opportunity to hear music of this class. An andante with variations of Beethoven was given instead of "Death and the Maiden" of Schubert, and not having been announced a sudden noise of the bows against the violins in muting the strings was mistaken for the death rattle. No, Schubert is not Richard Strauss.

The piece de resistance was of course the great choral symphony, and I am sure that nothing could have been more forcible evidence of the sincerity of purpose than the fact that some of the foremost musicians in San Francisco assisted the Apollo Choral Society, and that H. B. Pasmore, the able director of this body, took his position with his chorus and sang under Scheel's baton.

The presentation throughout was dignified and musically. What has been done, notwithstanding the limitation under which they are working, is nothing short of remarkable, for the volume, body and exactitude was fine, and the blending of the voices and the orchestra was all that could have been desired.

The soloists, who were all satisfactory, with especial commendation for Signor Abramoff, the basso, were Miss Millie Flynn, Mrs. Florence Scarborough and Frank Coffin.

Whereas the Ninth Symphony was the *raison d'être* of the concert, it had scarcely created more interest than the first production on any stage of the "Star of Bethlehem," a chorus with tenor solo and orchestra by H. B. Pasmore.

The composition is a fine one, and shows the deep, thoughtful musician, which Pasmore is beyond a doubt. It is of about ten minutes' duration, and holds the interest from the point of melody, interesting development and originality of form. It is of interest to note that Shakespeare, of London, with whom Pasmore has studied, has accepted the dedication, and it will in all probability receive a London presentation this summer.

The tenor solo was assumed by Frank Coffin, whose voice is good, but rather light.

\*\*\*

The Kneisels are here, delighting the musicians beyond description with the perfection of their art. Any detail would be superfluous, for the Kneisels are only creating the same furore here that they do everywhere they play. A large reception is to be tendered them on Wednesday night after their concert by the Orpheus Musical Club, of



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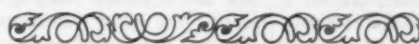
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which E. E. Schmitz is president and Henry Heyman vice-president.

In the beautiful rooms of the Hamlin School, the most exclusive and fashionable school in this city, Miss Constance Jordan, who is the head of the department of music, gave an informal recital to the young ladies of the school and a few invited guests. The delightful program provided by Miss Jordan were songs by Miss Bessie Wall, Miss Evelyn Henry and Thos. Rickard.

Miss Jordan, who is such an artistic accompanist, presided at the piano. Miss Wall, who is also a pianist of ability, has a fine voice, in the hands of Francis Stuart. It is well placed, and Miss Wall sings with very much taste. After the white quality disappears she will be a delightful singer. Mr. Rickard has a rich, beautiful voice that is charming, in so much as it does not seem to have been tampered with. Miss Evelyn Henry has the voice, determination, appearance and schooling to accomplish very much. Under Pasmore's training her voice has become full, rich, round and well placed, and her style is very artistic.

Down in a spot, the beauty and romantic surroundings of which it would be impossible to describe, is the noted Mills College, which in itself is a landmark in California.

The music department of this school is in charge of Louis Lissner, who has been there for nineteen years. His assistants are Giulio Minetti, violin, and H. B. Pasmore, voice. These three artists gave a recital yesterday which I shall not soon forget.

I have always known of Lissner, the pedagogue and the teacher, but Lissner the pianist was a novelty, and a most delightful one. How authentic his reading, how poetic his interpretation, and above all how intelligent and valuable his conception! Lissner, the great teacher, is a great pianist as well.

I was astonished to find in Minetti a violin soloist of the greatest importance. How a community can contain such a man and not realize that it has an artist to whom all things are possible is more than I can understand. After having heard Minetti I see no reason why San Francisco should not be perfectly familiar with every gem in violin literature.

Pasmore was kind enough to give his numbers notwithstanding a terrible cold, but through it all his artistic style showed what a knowledge he has of the Schubert-Schumann songs and how capable he is to fill the position which he holds. The César Franck violin sonata is a splendid work, and I was delighted to have the opportunity of hearing it. The program given was:

Sonata for piano and violin, op. 45, C minor.....Grieg  
Messrs. Louis Lissner and Giulio Minetti.  
Am Meer.....Schubert  
Aufenthalt.....Schubert  
Wohin?.....Schubert  
H. B. Pasmore.  
Elegie.....Bazzini  
Spanish Dance.....Sarasate  
Giulio Minetti.  
Ballade, A flat major, op. 47.....Chopin  
Louis Lissner.  
Come un Raggio di Sol.....Caldara  
O, Yarmouth Is a Pretty Town.....Broadwood  
H. B. Pasmore.  
Sonata for piano and violin.....Franck  
Messrs. Louis Lissner and Giulio Minetti.  
Mary Alverta Morse, a pupil of Willis E. Batcheller,

gave a recital at the Unitarian Church in Oakland last night. Miss Morse has a mezzo soprano of fine quality and enormous power.

Her high notes in mezzo voce are particularly good. In full strength they are sometimes a trifle harsh, and one or two notes have a tendency to hollowness. With these trifling exceptions Miss Morse has every qualification to insure success, for she has style, temperament and dramatic coloring.

Mr. Batcheller was heard in several tenor selections, which he sang delightfully. He is a singer of merit, and I believe that he will make a success in the new venture, which is nothing short of coming into New York next season, where he has one of the largest church positions assured.

William F. Jech is a young violinist well worth hearing, and Miss Belle Chamberlain, a charming pianist, is a pupil of Fred Jech, Jr., and is as artistic as if she had studied in Europe instead of America.

The Liszt recital of Mr. Riutti I will leave for next week, that it may receive the attention that its great merit deserves. Miss Goldman's piano recital also next week.

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A concert was given in Sherman-Clay Hall under the direction of Charles P. von Oer, in which he had the assistance of Cecile von Sieberlich, soprano; John McAuliffe, basso; Miss Harden-Hickey, contralto, and S. Martinez. Mr. von Oer played the Spohr Concerto No. 8, and the piano numbers of Martinez were brilliant, and appreciated by the large audience.

Mrs. Florence Scarborough has returned to her home in Los Angeles after a sojourn in San Francisco of several months. Mrs. Lottie Buck Porterfield, a soprano of Santa Cruz, has been here for six months studying with Anton Schott.

Wray Taylor, who has been visiting here from Honolulu, returned to his home. Oscar Herold returned to Honolulu from a visit to San Francisco and took a wife back with him.

Miss Eileen O'Moore, the violinist, left for Chicago, where she will join her mother. Miss O'Moore is not on a professional tour.

Miss Alice Bacon, one of the leading pianists of this city, has announced her engagement to Frank Washington, a well-known club man. James Hamilton Howe is working to reorganize the old amateur Philharmonic Orchestra. Howe is an indefatigable worker, and he will probably accomplish something.

Owing to the tragic death of Remenyi, Pietro Marino is playing at the Orpheum, and I understand that Camilla Urso has accepted an enormous figure to appear there also.

Mrs. Fannie Meyer-Ellis has returned from a sojourn in Europe, where she studied with De Pachmann. Mrs. Ellis will take a class in San Francisco, where she was well known as a girl.

The pantomime company closes on Saturday night, after a two weeks' engagement at the Baldwin. Those who did attend were charmed with the delicacy and refinement of the work done, and are loud in praise of the artistic work of Pilar Morin, Mlle. Severine, Edward Star

Belknap and Edmond Morin, as also the beautiful music of Aimé Lachaume.

Everybody says:

"Ysaye next!"

EMILIE FRANCES BAUER.

### From the Lankow Studio.

Miss Marie Van Gelder, who was introduced by her teacher, Anna Lankow, at last year's festival in Bayreuth to the principals of the Festspiele, and who sang for Musikdirector Julius Kniese, has been accepted by Mme. Cosima Wagner to study Wagner roles with her this summer in Bayreuth.

Miss Van Gelder just closed her season's engagement in Amsterdam as Elsa in "Lohengrin" and was called out five times at the end with the Lohengrin, Mr. Urdo.

### Miss Lulu A. Potter.

"It is no small undertaking," says the *Morning Post*, of Raleigh, N. C., "for anyone to present a program entire for an evening, but Miss Potter sang no less than sixteen songs of love, pathos, tenderness, emotion and recitation in the most enjoyable and effective manner. Her stage presence is decidedly good, her technical work of a high order, and her voice is of remarkable purity and sweetness."

Miss Potter, who is a pupil of Madame Von Klenner, has charge of the vocal instruction at Peace Institute.

### Hastings' Songs in Brooklyn.

Frank Seymour Hastings' beautiful song, "If All the Skies Were Sunshine," and "A Red, Red Rose," both mentioned before in our columns, were sung by basso Forrest D. Carr at the Brooklyn Teachers' Association (chairman, Edward B. Shallow) concert last Friday evening. They earned the singer a hearty recall, the truly musical folk commenting on the harmonic and melodic beauty of the first song, and the general public pronouncing the "Red Rose" "great." Mr. Hastings has just finished three new songs, one of which is to be issued at once.

### Miss Bergh's Song Recital.

Miss Lillie d'Angelo Bergh gave on Monday afternoon a delightful song recital at her studios, the "Albany," Fifty-second street and Broadway, assisted by Miss Josephine Walton, who read a number of selections from the Southern humorists. Miss Bergh's songs in French, German, Italian and English were all interpreted with that style and charm of manner peculiar to herself, and with the clearness of enunciation and purity of voice which attest the value of her method. She was accompanied by Miss Bertha O'Reilly.

Miss Lillie d'Angelo Bergh will hold summer classes for professional singers, and lecture classes with special synthetical course for teachers in America this season, instead of resuming the professional classes which she held in Paris last spring. There will be three terms: Until July 15 in New York city; from July 15 to September 1, Colorado Springs and Denver, Col.; from September 1 to October 15, Lincoln and Omaha, Neb. Miss Bergh will resume her New York city instruction by November 1.

For particulars address Secretary Lillie Bergh School of Singing, "The Albany," Fifty-second street and Broadway.

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### "Honor and the Vocal Art."

ON page 23 of "Position and Action in Singing" the author says: "The right training of the voice is a study, not only to develop both these forces, but to equalize them, to harmonize them to secure a condition of equal pressure and resistance upon which depends all true conditions of tone." It is utterly impossible for this to be true, because if the pressure and resistance were equal there would be no movement of the air from the lungs, the vocal cords would not vibrate, and there would be no tone. There must necessarily be more pressure than resistance. The right training of the voice is a study not to develop pressure and resistance, but to minimize both. Pressure and resistance necessitate force and effort, and this is the worst possible idea to plant in the mind of the singer, as is done at the very outset in this book. The whole energy of the teacher from the very beginning should be used to prevent this forcing and effort.

Resonance is the factor which will accomplish this very desirable result; therefore resonance is the thing to strive for and the secret of the whole subject of correct voice production. What, then, is resonance, how is it obtained, and what bearing has it on the question of voice production? For our purpose resonance may be defined as the reinforcement of a tone by a quantity of more or less confined air, the inherent rate of vibration of which is identical with that of the tone reinforced. Such a quantity of air receiving successive impulses from a vibrating body (vocal cords in the case of the voice) comes into vibration itself, thus giving the surrounding air much greater amplitude of vibration, or, in other words, increasing the height of the air waves of which the tone is composed. There are only two ways of obtaining this resonance or reinforcement, viz., by means of the sympathetic vibration of sounding boards and the air in resonance cavities.

The essential features of good sounding boards are, first, absolute dryness, and, second, homogeneity of texture, neither of which can be found in any structure of the body. Bone, the driest substance in the body, is 48.6 per cent. water, while all other tissues are at least 75 per cent. water. We must then depend upon the sympathetic vibration of the air in the resonance cavities for our only means of reinforcing the air waves set up by the vocal cords. In previous articles I have shown that the only cavities of the body which are available for this reinforcement are those of the mouth, pharynx and nose. I have also shown that the fullest use of these cavities for resonance purposes can only be obtained by relaxation of the extrinsic muscles. These are the muscles of the tongue, soft palate, pharynx and jaw. Strong contraction of the muscles of the tongue pushes the tongue back in the mouth, depressing the epiglottis, and thus obstructing to a certain degree the air waves as they emerge from the larynx. Contraction of the constriction muscles of the pharynx diminishes the size of this cavity. Contraction of the muscles of the soft palate cuts off the large resonance space above that part. More than this, a strong contraction of these muscles interferes with the correct mechanism in the larynx itself. The next question is what part does resonance play in correct voice production? As I have so often stated before in these columns the whole question of voice production may be discussed under three heads. First, intensity and carrying power, which depend entirely on the height of the air waves of which the tone is composed. We have just seen that the function of resonance is to increase the height of the air waves after they have been set up by the vocal cords. There are then two factors which determine the height of the air waves, viz., the extent of motion of the cords and resonance.

The wider the swing of the cords the higher will be the air waves which they start. The motion of the cords

depends upon the breath pressure. The wider the swing of the cords the more breath there is needed to swing them. As breath pressure is the direct result of effort on the part of the singer, the more pressure the more effort. It is evidently desirable to minimize this pressure, and thus reduce the effort to its minimum. It is just here that resonance comes in to help us out. This will give us the high air wave without the wide swing of the cords. Note well here that resonance depends upon relaxation of muscles and hence lack of effort, while increased breath pressure depends upon contraction of muscle and consequent increase of effort on the part of the singer. In fact, the increased intensity and carrying power obtained by resonance is a present which nature gives us if we will only take it. It is so much thrown in. We can now understand what an important bearing resonance has upon correct breathing and upon the intensity and carrying power of the tone. With the correct use of resonance we need comparatively little breath, and forced inspiration and expiration are not needed, and the breath pressure and resistance and consequent effort are reduced to a minimum. With the correct mechanism breathing is not important, as little breath is needed. With an incorrect mechanism it is important, as a good deal of breath is required.

The second question to be considered in voice production is pitch. Resonance has nothing to do with the pitch of the tone, as that is determined entirely by the vocal cords. It is interesting to note at this place, however, that the same conditions in the throat which give the fullest use of resonance also give ease in producing any desired pitch. The third question to be considered in voice production is quality. Quality is determined entirely by the number and the relative intensities of the partial tones of the voice. It must be borne in mind at all times that all of these partial tones are originated by the vibration of the vocal cords. To originate the fundamental tone the cords vibrate as a whole. To originate the overtones they vibrate in segments which are always equal.

The air waves, however, as they leave the vocal cords are comparatively small and, without the reinforcement afforded by the sympathetic vibration of the air in the resonance cavities, would make very little impression upon the organ of hearing. It is to the reinforcement or resonance then that we must look for the determination of the quality of the tone. Our tone photographs have demonstrated beyond question that the "sine qua non" of a tone of good quality is a strong fundamental tone. This is the partial tone of the voice having the lowest pitch. To reinforce a low pitch we must have a large cavity. The relaxation of the extrinsic muscles is the only condition which will give us this. It is this condition which gives us the fullest use of resonance; therefore resonance is absolutely essential to the production of tones of good quality. The different vowel sounds are simply differences in quality. This is due entirely to resonance or the reinforcement of the partial tones of the voice.

Resonance then forms the basis for articulation. Again, if we do not get the full amount of resonance in order to get air waves of the required amplitude, we must have the wide swing of the cords which puts a strain on the cords, and on the muscles which manage them, hence resonance is an important factor in preventing vocal strain and its evil consequences. It is easy to understand then why the whole subject of correct voice production hinges on the question of resonance, and why resonance must be the keystone of any correct theory of voice production. Now what does the author of this book tell us about this important question of resonance? On the first page of the book we find the following: "Every

tone of the human voice, good or bad, is a reinforced sound. The initial tone depends for its fullness, quality, character and staying power upon the influence of resonance cavities, sounding boards, muscular pressure and resistance or tension, and the influence of the emotional, the inner higher nature."

On page 115, after practically repeating the above quotation, he says: "There are two kinds of added resonance—the wrong, in which muscular effort and muscular twang predominate; the right, in which the resonance of expanded and inflated cavities, of high forward placing and the active chest predominate." On page 40 the author states, "The added resonance of the cavities of the larynx gives the voice a richness, a fullness, a beauty which cannot be secured in any other way." On page 166 we have: "The highly important results under these conditions will be the high resonance of the hard palate, added resonance of all the resonance cavities, high and low, the powerful chest resonance and absolute automatic breath control, which mean free, beautiful, resonant tone."

We have demonstrated beyond question that the only cavities which can have any material influence in reinforcing the voice are those of the pharynx, mouth and nose. The ventricles are so small that the influence they would have in reinforcing tone is too insignificant to mention, and there is no possible means of inflating these cavities. Anyone who knows anything about the structure of the throat or the action of the muscles surrounding these cavities knows that anything like inflation is an impossibility. There can be no such thing as chest resonance, because the chest during tone production is practically a closed cavity, and closed cavities cannot reinforce tone. If, however, there were such a thing as chest resonance or reinforcement it would be impossible to sustain a tone for any length of time and maintain the same quality.

The pitch of a resonance cavity depends upon: first, its size; second, its shape, and third, the size of its opening. The size of the chest cavity is much greater at the beginning of a sustained tone, when the lungs are fully inflated, than at the close when all the tidal air has been forced out; hence we would have one resonance cavity constantly changing in size, and it would be impossible to sustain a tone and maintain the same quality from beginning to end. Everybody knows that tone can be sustained having the same quality from start to finish. As resonance is the determining factor in quality, any change in reinforcement would produce a corresponding change in quality. The air in the chest cavity certainly vibrates while producing the low tones, but this does not prove that the chest is a resonance cavity. All of the different vowel sounds and all of the different shadings of the vowel sounds can be produced on the low tones when the vibration is going on in the chest.

The vibration in the chest, then, can have nothing to do with these changes, as it is just the same when a mere squawk is made as when a round, full, resonant tone is produced. On the other hand, when the high tones are sung there is no vibration in the chest, and still all the changes can be rung from the squawk to the full resonant tone. Mr. Myer says that I sing with strong contraction of the extrinsic muscles, and therefore get no chest resonance. I would like to have Mr. Myer give his reasons for supposing in the first place that there is such a thing as chest resonance, and if such a thing were possible how any action of the extrinsic muscles could affect it one way or the other. I would also like Mr. Myer or any of his disciples (M. L. Silva, for example) tell us where the sounding boards are located which reinforce the initial tone. I would also like to know how "muscular pressure and resistance or tension, and the influence of the emotional, the inner higher nature"—can reinforce this initial tone. I would also like him to explain how

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muscular effort can produce added resonance, and just what he means by "muscular twang."

As a resonance cavity is necessarily an open cavity, I would like him to explain the method of inflating an open cavity. I would also like him to explain the theory of reinforcement by the active chest. I would also like to know how anything having the composition and structure of the hard palate can possibly reinforce tone. The only cavities which Mr. Myer mentions in this book as having any effect on resonance are the chest cavity, which is impossible, and the ventricles, whose influence on account of their small size must be very insignificant. He says nothing whatever of the influence of the cavities of the mouth, pharynx and nose in reinforcing the initial tone.

Mrs. M. L. Silva says that I have wilfully misconstrued the meaning of the word "approximation" in my first article. The definition which I gave I copied out of the Century Dictionary, and I fail to see where the misconception comes in. Mr. Myer uses the same word in connection with the true vocal cords, and I do not imagine that anyone will deny that the true cords are brought together. On page 34 we find, "Thus in right singing we are not conscious of the direct or local action of the muscles which approximate the vocal cords." Why should the word have one meaning when applied to the true cords and another when applied to the false cords? I explained in my first article that the breath could be held or controlled without any locking or even any approach of the false vocal cords. A closure of the false vocal cords sufficient for the control of the exit of the breath would preclude the possibility of the vibration of the true cords, and hence the production of any tone.

Mrs. Silva says that if I will look on page 124, last line, and at the top of page 125, I will find a very simple description of the movement of the body, which naturally and automatically adjusts the organ of sound. To show the reader how very simple, not to say ridiculous, this description is I will quote it: "The movement is like that which would take place if one were quietly standing, talking to a friend, and someone should step up and deliberately offer an insult. Instantly, and without thought, the entire body would straighten up and assert its position, and every muscle would be on the alert, would be vitalized and ready to do the will of its master." If I wished a friend to sing well, then, all I would have to do would be to insult him just before he went on to sing.

I hope Mr. Myer does not find it necessary to insult a pupil every time he gives a lesson. Mrs. Silva says that with Mr. Myer's meaning of the word "approximate" his second and third conditions of tone are absolutely true, according to the testimony of the most expert scientists. These two conditions are approximation of the false vocal cords and inflation of the ventricles. Even if the bringing together of the false cords did not compress the ventricles (which it does), there would have to be complete closure of these false cords so that there would be no exit of the breath in order to inflate the ventricles. Mrs. Silva says that Mr. Myer means partial closure when he uses the word "approximate," but with partial closure it would be impossible to inflate the ventricles, and with complete closure it would be impossible to produce any tones. Partial closure of the false cords would

produce partial compression of the cavities of the larynx.

At any rate, if Mr. Myer or Mrs. Silva are going to discuss an anatomical subject such as the action of muscles, they must give words the meaning which they have when applied to this subject. The Century Dictionary gives the meaning of this word when applied to anatomy as "placed together so that there is no vacancy between them." If Mr. Myer did not know the meaning of this word he should not have used it in this way. The truth is that these false vocal cords should be completely relaxed during tone production, as this position is the only one which will allow free vibration of the true cords—an absolute essential of correct tone production. For Mrs. Silva's benefit I will say that I am not "a follower of the modern local effort school of singing," and still I do not understand Mr. Myer's fourth condition.

Will Mrs. Silva please explain this and give us the true meaning? Mr. Myer accuses me of misquoting him, and says for this reason that I am dishonest, malicious and a violator of the ethics of the profession. This is rather a serious charge, especially when it is based upon a deliberate misstatement of facts. I have never misquoted this honest and ethical gentleman to my knowledge. I have shown that this gentleman has not only repeatedly made the statement which he denies, but he has made it the foundation for a whole book on the subject of voice production. As his assumption is a false one, the book is necessarily a mass of rubbish, absurdities and nonsense.

Take, for example, some of the directions he gives for the guidance of the singer, page 121: "Never breathe up and sing down. Always breathe down (deep) and sing up." Page 122: "Sing up and think down. Thinking down, it will be found, raises or lifts the body as the tone ascends." Page 133: "Always go with the tone ascending or descending. Constantly place and keep the body upon a level with the pitch and power of the tone by flexible elastic position and action." Page 155: "Sing from the body through the throat and never with the throat." These are only a few of the many absurd directions given in this book, which Mr. Decsi proclaims to be so eminently scientific and practical.

In a recent article entitled "Our Modern Evil" Mr. Decsi has made some rather remarkable statements. It seems to me that the evil, both ancient and modern, which has beset the art of voice production is lack of knowledge both of the fundamental principles which govern this art and of the structure and function of the different parts of the vocal instrument, which will show us how the fullest use or application of these laws or principles can be made. If Mr. Decsi, Mr. Myer or anyone else can add to this knowledge he will be doing a service to all who are striving to get the proper use of the voice. In his first letter to THE COURIER Mr. Decsi placed great stress on these fundamental principles. Since that time I have been trying to get him to tell us something about these fundamental principles, but he has evaded every question I have asked him in regard to them.

Mr. Decsi is altogether too modest, as I am sure no one would begrudge him the advertising he would get by enlightening us as to these fundamental principles. Mr. Decsi says in his last letter: "There is but one correct plan or method of voice production which applies to

every voice." If he will look at the article I wrote for THE COURIER of February 23, 1898, he will find: "These are the only organs concerned in voice production, and the function of each is precisely the same in every individual, and the use of each is just the same; therefore we do not need a different method for every voice, but one method will apply to all." In this same article he will find Prof. Krause's statement: "He (the teacher) must test range, character, flexibility and carrying power of the voice (of each pupil), and only after a correct knowledge of all the qualities in the voice must he decide upon a plan or method for its development." This is the message which, according to Mr. Decsi, Prof. Krause was authorized to give to the world by the International Medical Congress, and this is just the idea which I protested against. I have never condemned individual instruction, but I do condemn individual methods. I am glad to see that Mr. Decsi has repudiated the individual method idea, but what of his "competent authority"?

Now, in regard to Mr. Decsi's pupil, who ruined his voice trying to put into practice ideas suggested by me, I would like Mr. Decsi to be a little more definite. What ideas put forth by me was this gentleman trying to put into practice, and why are these ideas ruinous to the voice? If any ideas I have put forth are doing injury to anyone Mr. Decsi cannot conscientiously remain silent in regard to them, even though he might get a little advertising by exposing their falsity. I shall certainly feel greatly indebted to Mr. Decsi or anyone else who will point out any errors I have made and show me why they are wrong and injurious. I myself ruined a naturally good voice by trying to follow such "Will-o'-the-wisp" instructions as are given by the books on this question, and the vocal teachers with whom I came in contact. It was just this fact which induced me to go into this investigation. My only object is to get at the truth, and I will receive the truth just as freely from Mr. Decsi or Mr. Myer as from anyone else. I certainly wish both Mr. Myer and Mr. Decsi every success in their work. The more good singers they turn out the better will I be pleased, as there are altogether too few of them at the present time. However, success cannot come by putting into practice a false theory, and the theory outlined in "Position and Action" is certainly a false one. In regard to this pupil of Mr. Decsi's I have just been informed by the physician in question that this gentleman never saw or heard of my ideas until just the time he began taking lessons of Mr. Decsi; therefore he had had no opportunity of putting my ideas into practice before studying with Mr. Decsi. Misrepresentation of this character certainly is not a good advertisement, and if Mr. Decsi wishes to succeed he should not advertise himself in this way again. If Mr. Decsi has the good of the singers and teachers at heart he cannot fail to answer the questions I have asked him in regard to these fundamental principles, and I am sure that the readers of THE COURIER will await with anxiety the exposition of this correct and only method. I will also leave it to the readers of THE COURIER to decide as to whether I have misquoted Mr. Myer and as to the honor and honesty of one who denies a statement which he has repeatedly made.

FLOYD S. MUCKEY, M. D.



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**George Leon Moore.**

THE musically gifted are many, but, comparatively speaking, the musically successful are few. For even more than a fine tenor voice and musical knowledge are necessary nowadays if one would step steadily upward on the ladder of fame. There must be musical culture also and the fineness of poetic feeling, which lends enchantment to an important role or a beautiful song.

It is probably because Mr. Moore combines all these qualifications for affecting an audience and has the further advantage—as may be seen from his portrait—of an unusually attractive yet unassuming stage presence that he has been so quickly appreciated. It is but a few months since THE MUSICAL COURIER presented the main facts of his life and studies before its readers; yet already has Mr. Moore made a strong, definite impression upon the musical community.

His appearances in St. Louis, where he sang in the immense Auditorium in the "Golden Legend" at two days' notice, and in Montreal at the recent festival, are still fresh in the minds of all who follow the course of musical events. At the Montreal festival his fine lyric tenor voice and power of emotion brought him an offer to take principal tenor parts in an English opera company which English capitalists are forming, an offer even better, financially considered, than those received from managers of light opera in New York. But he prefers at present to devote himself to the steady and sure development of his musical gifts in other directions; and his success as a church singer is sufficiently gratifying to enable him to carry out his high aims. During the past year he has been singing in Plymouth Church, Brooklyn, Dr. Lyman Abbott's church.

He now retains his position there to the extent of singing at the evening services, the engagement to be continued during the coming year, and also sings mornings and afternoons at Dr. Cuthbert Hall's church, where the music is exceptionally complete, as there is a paid chorus and, so far as possible, permanent soloists.

Mr. Moore has a repertory of forty-eight oratorios, all of which he has carefully studied and is able to sing at short notice. On account of this thorough preparation, in which he has been animated by a conscientious spirit due partly to New England ancestry and training, Mr. Moore is one of the most reliable of the younger oratorio singers, as well as one of the most agreeable.

Recent additions to his successes have been in Dudley Buck's "Don Munio," at Worcester, in the "Damnation of Faust," with the Schubert Society of Newark, and in the "Creation," as given in Bayonne City and in Brooklyn, May 12 and May 19 respectively, the other soloists being Mrs. Anna Burch and Dr. Carl Martin. Mr. Moore's voice under constant training is increasing in volume without loss of sweetness—that rare quality which when found in conjunction with other advantages good managers make a note of.

It is not surprising to learn that Mr. Wolfsohn is taking a genuine interest in his career and expects to enable him to continue in the lines which he prefers—oratorio and concerts of the highest class.

Here are a few of his many recent press notices:

**"DON MUNIO."**

The first note which George Leon Moore sounded in number nine reassured his many Worcester friends of what they had heard of him. He was in excellent voice and had

to respond several times.—Worcester Telegram, May 6, 1898.

Especially noteworthy was the singing of Mr. Moore. His voice is a genuine tenor, splendidly cultivated and with plenty of power.—Worcester Gazette, May 6.

George Leon Moore, the tenor, sang with spirit and



GEORGE LEON MOORE.

fervor and with no inconsiderable dramatic sense.—Worcester Spy, May 6, 1898.

**SCHUBERT SOCIETY, NEWARK, N. J.**

Mr. Moore sang conscientiously and with power. He rose to the occasion when in Marguerite's chamber Faust sings of his loved one, and again in the famous "Ride to Hell" he sang with a spirit which characterized his work of the entire evening.—Newark Evening News, May 7, 1898.

George Leon Moore as Faust made a very good impression. His voice is clear, ringing and resonant, and he evinced an admirable appreciation of the text.—Musical Courier, May 11, 1898.

**Florence Traub.**

Miss Florence Traub and Albert Burgemeister were the pianists at the concert given in Historical Hall, Brooklyn, on Friday evening, May 20, for the benefit of the Home for the Educated Poor of this city and Brooklyn.

Both played superbly, and both added new laurels not only to their own enviable reputations but also to that of the method by which they have so quickly accomplished their work and to the reputation of their teacher, Mrs. A. K. Virgil, who has so successfully established these young artists before New York and Brooklyn audiences.



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**ANN ARBOR MAY FESTIVAL.**

ANN ARBOR, Mich., May 16, 1898.

TAKING it all in all the May Festival of 1898 was the best we have ever had, being a distinct advance over those of former years. The city was in its most attractive dress, University Hall had been re-seated and lighted with electricity, and the weather—a very important factor—was perfect.

Under the able direction of Professor Stanley the Choral Union (300 voices) gave as the initial concert of the series Verdi's "Manzoni Requiem," assisted by a solo cast including Mrs. Jennie Patrick Walker, soprano; Miss Gertrude May Stein, contralto; William H. Rieger, tenor, and Signor Giuseppe Del Puente and William A. Howland, baritones. Mr. Howland substituted in all but one of the solos for Signor Del Puente, who was announced as the soloist.

The choral work was the finest the Choral Union has done, and left absolutely nothing to be desired in precision of attack, clearness of phrasing, perfect blending of parts or in shading, while in volume the effect was overpowering. On the other hand the chorus has never done such delicate shading. Much of the effect may be ascribed to the new manner of seating introduced for the first time at this concert. Instead of the usual arrangement—sopranos and altos in front and the tenors and basses behind them—the voices were arranged as in a quartet, each part extending from the front to the back of the stage.

Of the miscellaneous concerts, all are worthy of special mention. The only symphony played was the beautiful Tchaikowsky "Symphony Pathétique"; but this, with its wonderful instrumentation, its unusual rhythms, its pathetic adagio lamentoso, was a treat long to be remembered. Miss Stern sang a magnificent aria from "Les Troyens," Berlioz.

Barron Berthold sang—as he alone can sing—two arias, one of them being of course "Walter's Prize Song," and was compelled to respond to an encore. Miss Janet Spencer sang her two arias most artistically, and was obliged to give another selection. The evenness of her range and her remarkable coloratura work astonish one as much as the velvety quality of her voice delights. Signor Del Puente gave as an encore the "Toreador Song," which made him famous, and sang it in spite of his fifty odd years with so much dash and spirit that he was recalled again. Of course this time it was the air of "Figaro," from the "Barber of Seville." Miss Elsa von Grave suffered from the only contretemps of the whole festival, as the orchestral parts to the Liszt A major Concerto had been lost. Mr. Alberto Jonas very kindly undertook the ungrateful task of playing the orchestral parts on a second piano. Considering the disadvantages of the situation Miss von Grave did very well. She did not do herself justice, however, and it is an open question whether it is wise for any artist to appear at such a disadvantage.

The work of the orchestra was distinctly in advance of anything done in the past, and won for Mr. Mollenhauer the unreserved approval of the most critical. He was obliged in several instances to succumb to the spirit of enthusiasm which was rife and repeat several of the especially dainty orchestral bits.

At the third concert we had the pleasure of hearing a reading (a remarkable one, when we realize that the orchestra had but one rehearsal) of a new work by Prof. Albert A. Stanley, a symphonic poem, "Attis." It is the best thing Mr. Stanley has done as yet, being of intense dramatic in-

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terest throughout, and full of passages that delight the contrapuntist. The poem is a setting of an old Greek myth. After long hesitation and indecision Attis, a Greek youth, determines to cross the sea to Phrygia, there to worship Cybele, goddess of the earth. He is accompanied by a company of youths whom he has inspired, and they at last reach the temple of the goddess, only to find a stone image where they had hoped to find the beautiful goddess. The image makes no response to their prayers, and, awed by the mystery of the place, they start to retrace their steps and return home. But by some awful influence they are drawn back once more to the goddess, and repeat their song of adoration. Then the air is filled with strange music, which gradually develops into a wild dance, into which they are drawn, whether they will or no, until at last they sink down before the goddess exhausted. As they rouse from the stupor into which they have fallen they hear from across the sea a faint melody which draws their hearts toward home.

But the goddess allows no one who has entered her service to desert her, and as Attis stands on the shore, his arms stretched out toward Greece, she sends lions to frighten him back again to her, that he forever serve in her temple. The indecision of Attis, his resolve, the sea journey, the ascent to the temple of Cybele, the uneasiness which is felt by the youths as they view the image, the melody full of suggestion of the home land—in fact, all the dramatic moments, are most vividly portrayed. The "Attis" motives, noble and virile at the start, undergo numerous transformations, picturing the gradual degeneration of soul as Attis comes more and more under the unholy influence of the goddess. The beautiful "Prayer" motive, given out at first by the bass clarinet, accompanied by the violas and 'celli, becomes the principal theme of the orgiastic music of the dance, and in it all the principal motives appear in new forms at once effective and consistent with the psychological changes in Attis' character. We hope some time to hear the work after adequate rehearsal has made possible a perfect performance of this interesting but extremely difficult composition.

The final concert—to most of the audience the most enjoyable one of the festival—was a most brilliant performance of the "Flying Dutchman," with Galski as Senta, Miss Spencer as Mary, David Bispham as the Dutchman, Mr. Howland as Daland and Mr. Rieger as Erik. The work of the chorus was perfect; in fact, if possible, superior to the work in the Verdi "Requiem."

The impression produced by the concert of Thursday evening, that the festival would suffer from an anticlimax, proved groundless. Miss Spencer's work was the weakest she has ever done here, but fortunately her part was of comparative unimportance. Rieger made a very satisfactory Erik on the whole, although his tendency to take liberties with the tempo was occasionally a drawback, notably in those places where he sung in connection with the male chorus. Mr. Howland held his own well, and in his duet with Bispham fairly shared honors with him. The crown of the whole festival, however, was David Bispham. One feels when listening to him not only the beauty of the voice, the absolute ease with which he sings, the wealth of temperament, but above all the personality and intelligence which make his singing what it is.

In closing a tribute must be paid to the orchestra for the magnificent manner in which they played the score. The performance of the overture was one of the most brilliant orchestral offerings ever heard in Ann Arbor. In saying this we do not forget that the Chicago Orchestra played this same overture earlier in the season.

The programs follow:

CONCERT NO. 1—THURSDAY, MAY 12, 8 P. M.  
Mrs. Jennie Patrick Walker, soprano; Miss Gertrude

May Stein, contralto; Wm. H. Rieger, tenor; Sig. Giuseppe Del Puente, baritone; the Choral Union, 300 voices, and Boston Festival Orchestra; Albert A. Stanley conductor.

Requiem e Kyrie,  
Soprano, mezzo soprano, tenor, bass and chorus  
Dies Irae.....Soli and chorus  
Domine Jesu, Oh, Lord God, Offertory.....Quartet  
Sanctus, Holy! Fugue.....For two choirs  
Agnus Dei, Lamb of God,  
Soprano, mezzo soprano and chorus  
Lux Aeterna, Light Eternal,  
Mezzo soprano, tenor and bass  
Liberate Me, solo for soprano,  
Chorus and Finale Fugue

CONCERT NO. 2—FRIDAY, MAY 13, 3 P. M.  
Miss Elsa von Grave, pianist; William Howland, bass;  
Emil Mollenhauer, conductor.  
Symphonie Pathétique, op. 74.....Tchaikowsky  
Aria, Honor and Arms.....Händel  
Mr. Howland.  
Piano Concerto, A major.....Liszt  
Miss Elsa von Grave.  
Overture, Gwendolin.....Chabrier

CONCERT NO. 3—FRIDAY, MAY 13, 8 P. M.  
Miss Gertrude May Stein, contralto; Barron Berthald,  
tenor; Sig. Giuseppe Del Puente, baritone; Emil Mollen-  
hauer and Albert A. Stanley, conductors.  
Overture, Akademische Fest, op. 80.....Brahms  
Herzungen.....Grieg  
Im Frühling.....Grieg  
String orchestra.  
Aria, Am Stillen Herd, from Die Meistersinger...Wagner  
Mr. Berthald.  
Aria, The Captive.....Berlioz  
Miss Stein.  
Symphonic Poem, Attis.....A. A. Stanley  
Aria, Eri Tu, Ballo Mascheri.....Verdi  
Signor Del Puente.  
Barcarolle, A Night in Lisbon.....Saint-Saëns  
from Oberon.....Weber  
Mr. Berthald.  
Kaiser-marsch.....Wagner

CONCERT NO. 4—SATURDAY, MAY 14, 2:30 P. M.  
Miss Janet Spencer, contralto; William H. Lavin, tenor,  
and Emil Mollenhauer, conductor.  
Overture, Jubel.....von Weber  
Petit Pas.....Sudisse  
Aria, Semiramide.....Rossini  
Miss Spencer.  
Rapsodie Espana.....Chabrier  
Aria, Salve Dimora, Faust.....Gounod  
Mr. Lavin.  
Ballet Music from Carmen.....Bizet  
O Fatima.....von Weber  
Miss Spencer.  
Koenig's Kinder, Entr'actes 2 and 3.....Humperdinck  
Danse des Sylphs.....Berlioz  
March Hongroise.....Berlioz  
From Damnation of Faust.

CONCERT NO. 5—SATURDAY, MAY 14, 7:30 P. M.  
THE FLYING DUTCHMAN.  
Cast—Mme. Johanna Galski, Senta; Miss Janet Spencer,  
Mary; David Bispham, the Dutchman; William H. Rieger,  
Erik and Steersman; William A. Howland, Daland; sail-  
ors, maidens, &c., Choral Union; Albert A. Stanley,  
conductor. E. G. M.

#### Lucie Stainback, a Powers Pupil.

This young soprano, of St. Stephen's P. E. Church, one of Francis Fischer Powers' most conscientious and intelligent students, is the subject of an interesting rumor in connection with Cupid's well-known predilections. The young man is said to be well known and wealthy.

#### Jessie Shay in Brooklyn.

Miss Shay's playing at the Brooklyn Teachers' Association concert was much admired. One wonders whence comes all her power with that slender physique. In the Moszkowski etude she piled climax on climax, the "Sparks" was crisp and clean-cut, and the Chopin ballade of ineffable charm. An artistic personality is Miss Shay.



BROOKLYN, May 23, 1898.

THE third of the Vesper Series of Organ Concerts given by the Brooklyn Institute took place at the Lafayette Avenue Presbyterian Church on May 18. The concert is one to be remembered on account of the fact that it introduced to a Brooklyn audience an American contralto who has attained quite a reputation in England, Mrs. Katherine Fisk. Her voice is one of those which deceives one into thinking the tones produced much lower than they really are. Mrs. Fisk uses her voice to perfection, and the grand, full tones which pour forth when she sings are thrilling. Her selections were "Lungi dal caro bene," an Italian song, by Secchi, and Gounod's "O That We Two Were Maying," both of which were encored. Although these songs do not give any chance for displaying technic, one felt certain that it would be impossible to find a song too difficult for Mrs. Fisk.

Hermann Riedrich, 'cellist, and member of the New York Philharmonic Orchestra, performed a pastorella by Rheinberger and rondo by Boccherini. He was much appreciated by the audience, his work being praiseworthy.

The rest of the program was performed by John Hyatt Brewer, organist. It consisted of six numbers, some of which were quite long. Although no fault could be found in the execution of these compositions, this part of the program proved tiresome on account of its length and lack of variety. Mr. Brewer played his own "Canzonetta," which met with approval. In his "Romanza," with 'cello obligato, however, one could not help a feeling of pity for Mr. Riedrich, as nearly all the 'cello part was doubled by the organ, and in many parts of the composition the 'cello was entirely drowned out.

The next of the series will be a concert by R. Huntington Woodman, assisted by Royal Stone Smith, baritone, on Wednesday evening, May 25.

All thinking people will hail the present burst of opera in this city and Manhattan. And still more will they delight in the large audiences which crowd the houses at every performance. Yes, it can be said that the people are anxious to learn and are embracing this great opportunity. The very people who are making the opera a success, but who cannot yet appreciate symphonies, will in a few years be the ones who will build up or support a permanent orchestra.

The Castle Square Opera Company presented "Pinafore" and "Cavalleria Rusticana," in English, at the Montauk last week. The company has already received much commendation in THE COURIER, and it continues to live up to its reputation. In "Pinafore" I would mention particularly William Broderick, who took the part of The Boatswain. The deliberate and sonorous way in which he sang

For in spite of all temptations  
To belong to other nations  
He remains an Englishman

was vociferously applauded, as it deserved to be. Miss Marie Celeste as Josephine won the approval of all by her pleasing voice. Frank Moulin, who took the part



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of Sir Joseph, and Richard Ridgley as Captain Corcoran were satisfactory, as were also Charles O. Bassett, E. N. Knight, Charles Scribner, Lizzie Macnichol and Marion Ivell.

The cast for "Cavalleria" was:

Santuzza.....Grace Golden  
Lola.....Lizzie Macnichol  
Turiddu.....Joseph F. Sheehan  
Alfio.....William G. Stewart  
Lucia.....Ruth White

Grace Golden cannot be praised too highly for her interpretation of the part assigned to her. She lived it—this is the greatest compliment which could be bestowed.

Both the chorus and orchestra are excellent. This week the company will present "Carmen."

On May 21 Robert Thallon gave one of his Saturday morning concerts. He was assisted by Mrs. Alma Powell, the well-known soprano, and Miss Louise Brown, pianist.

Sousa's band will be heard at the Academy of Music on May 23. A new musical and military spectacle, "The Trooping of the Colors," will be given, in which a chorus of 300 voices will participate. **BERENICE THOMPSON.**

#### Frobisher-Zellman Solree.

This affair, which occurred at the New York College of Music (Alex. Lambert director) on Wednesday evening, was pleasant and artistic. Miss Frobisher, Mr. Zellman's pupil, has a beautiful contralto voice, combining both quality and quantity. She should, however, not be so closely confined to her notes. Her high G sharp in "O mio Fernando" was of lovely quality; indeed the voice is lavish in its rich warmth. Mr. Zellman sang with artistic restraint a group of songs by Mendelssohn, Thomas, Buck and others, his excellent enunciation being especially worthy of mention, and his whole appearance most pleasing. Miss Frobisher evidently has an excellent example constantly before her.

The violinist, Edward Mollenhauer, played the Paganini concerto, and later a duet of his own with his son, William F. T. Mollenhauer, with much finesse and all manner of nuance. The duet was an exciting thing.

#### American Guild of Organists.

The sixth public service of the American Guild of Organists (the third of the present season) will be held in the historic old Plymouth Church (formerly Henry Ward Beecher's), Orange street, between Hicks and Henry, Brooklyn, on Thursday evening, June 9. It is expected that the late date will give opportunity to nearly all the members of the guild in this vicinity to appear in force. One of the features of these services is the procession, in which the choir, the clergy and the entire active membership of the guild unite, the latter arrayed in the academic gown of the guild. The service will be in charge of Rev. Charles Cuthbert Hall, D.D., the chaplain of the guild, and some distinguished clergyman from among the honorary associates of the body will deliver a brief address.

The musical portion of the service will be under the direction of Charles H. Morse, organist of the church, who will have the assistance of a number of the active members in organ solos, of his own large chorus choir, augmented for the occasion by members of other choirs, and a quartet of soloists. Among the anthems to be given are Marks' "Magnificat in D," Gaul's "List the Cherubic Host," from "The Holy City," and others. Admission is to be had only by ticket issued to members. Any person may become a subscribing member of the guild by remitting \$3 to the secretary, Will C. Macfarlane, No. 511 West 145th street, New York city. Active members are admitted only after tests of their qualifications as organists and musicians and proper personal introductions.

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"The Trooping of the Colors."  
Boston, May 18; Portland, May 19; Providence, May 20; Worcester, May 21; Albany, May 23; New York, May 24 (Metropolitan Opera House).

#### "Faust" Again.

WHEN the Castle Square Opera Company advertised its intention of giving "Faust," opera-goers shrugged their shoulders, and, indeed, the opinion was generally prevalent that the company's ambition was greater than its discretion. That they have risen so well above the difficulties that attended adequate representation of this beautiful opera speaks volumes for the skill of the management and the intelligence of the chorus, and something, too, for the resources as to principal soloists.

It should never be forgotten in looking at these really excellent performances at the American Theatre that the operas presented so well are delighting thousands who



WILLIAM BRODERICK.

otherwise would remain unfamiliar with many good operas. When the question of investing money for amusement arises, "where can one better be" than in this well ventilated, well lighted, well conducted theatre.

The performance Monday evening, given in answer to requests, differed little in general merit from that of two weeks ago. Mephisto, a very good impersonation, too, remained the same; Marguerite sang artistically and with emotional understanding; the others, as will be seen from the cast below, are established favorites in the American Theatre clientele. The chorus lacked balance in some portions of the opera, the sopranos being too weak for the altos. The cast was:

Faust.....Charles O. Bassett  
Valentine.....William G. Stewart  
Mephistopheles.....William Broderick  
Wagner.....Richard Ridgley  
Marguerite.....Yvonne de Treville  
Siebel.....Elenore Francis  
Martha.....Bessie Fairbairn

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have made him for years one of the most noted figures upon the American operatic stage.

During the short while he has been with the Castle Square Opera Company his work has been of such an order as to demand the highest approval. His last New York appearance prior to the present engagement was with E. Rice in "The Girl from Paris," playing the part of the Major. Prior to that he played Ravvy to Francis Wilson's Caddy in the latter's revival of "Erminie." He created the role of Torquato in the original production of "The Fencing Master."

Mr. Broderick first came into prominence in English opera with the Emma Abbott Opera Company, in which for ten years he sang the principal basso cantante roles. His repertory is an exceedingly large one, embracing practically all the standard grand and comic operas sung in English during the last twenty years.

The present week he is one of the strongest features in the American Theatre presentation of "Faust" in his virile and forceful impersonation of Mephisto.

#### Boston's Handel and Haydn Society.

BOSTON, May 23.—The Handel and Haydn Society, at its annual meeting last night, elected the following officers: President, C. P. Boynton; vice-president, F. E. Long; secretary, Stephen P. Dow; treasurer, George W. Brooks; librarian, J. A. Leonard; board of government, F. E. Chapman, L. B. Guyer, F. E. Keay, Walter C. Martin, James McCormick, C. A. Ricker, F. M. Leavitt and B. E. Cousins. The director to succeed Carl Zerrahn will be elected at a special meeting.

#### Broad Street Conservatory.

The recital given by the pupils of the Broad Street Conservatory, in their concert hall, 1331 South Broad street, Philadelphia, Wednesday evening, May 18, proved anew the value of the institution and exemplified some excellent features of the instruction given there under the direction of Gilbert Reynolds Combs. The program contained for the most part classical selections of approved merit, and all were creditably performed.

A special word should be given to the Vieuxtemps violin solo, which John K. Witzman, Jr., played in a graceful manner and with promising technical ability; to the Kwast Romance, by Miss E. Q. Manning, and the "Magic Fire," Wagner-Brassin, by Miss Carrie S. Pierman, both numbers interpreted in that finished manner characteristic of Mr. Combs' pupils.

The vocal ensemble class, which has been carefully drilled by Frederick Leonard, head of the vocal department, reflected credit upon their teacher.

#### Recital at the Arens Studio.

Next Monday afternoon Mr. Arens will introduce his pupil, Louis J. Dochez, baritone, in a recital. Mr. Dochez will be assisted by Miss Maria Victoria Torrilhon, pianist, and Miss Flavie Van den Hende, 'cellist, in the following program:

Sonata for 'cello and piano.....Rubinstein  
Aria, from Semele, Where'er You Walk.....Händel  
The Bird and the Rose.....Horrocks  
Quaff with Me the Golden Wine.....Shield  
Cello Solo—  
Berceuse, from Jocelyn.....Godard  
Papillon.....Popper  
Faith in Spring.....Schubert  
The Post.....Schubert  
Air, from Elijah, It Is Enough.....Mendelssohn  
With 'cello obligato.

Piano Solo—  
Czardas.....Joseffy  
Rhapsodie No. 2.....Brahms  
Myself When Young, from the Persian Garden.....Lehmann  
Homage (new).....Arens  
Recitative and Aria, Rage, Thou Angry Storm.....Benedict

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## NASHVILLE.

NASHVILLE, Tenn., May 9, 1898.

WE have been having more music than usual lately: student recitals, college concerts and several artist recitals.

Two song recitals by Justin Thatcher were very pleasing. I was delightfully surprised at the excellence of his voice. Justin Thatcher is a native of Nashville, but has been in Chicago for several years, where he studied to good advantage.

The last regular meeting of the Wednesday Morning Musicales was at the home of the president, Mrs. Gates P. Thurston, who graciously entertained the club in compliment to your correspondent. The program was, I believe, the best of the entire year, being one to which especial care had been given. The club had as guests: Justin Thatcher, tenor; Miss Susan Biddle, of Detroit, a most beautiful pianist; Mrs. Lula Randall and Mrs. Flournoy Rivers, both good pianists also. There was a large audience, every inch of space in the parlors and hall being filled. The day was made memorable by the presence and music of these four talented guests. The Saint-Saëns Concerto was a treat, and was most beautifully played by Mrs. Rivers and Mrs. Randall.

The Musicales will have one more meeting, but this will be in the country, at "Glenraven," the lovely home of Mrs. Felix Ewing, a prominent member of the club. Mrs. Ewing will entertain the entire club of eighty members. The ladies go in a private car to Cedar Hill, thirty miles from Nashville, where they are met by Mr. and Mrs. Ewing, and are driven in all sorts of traps, seven miles, to "Glenraven." A specially arranged program will be given in the ballroom, and then a day of perfect pleasure out under the trees, among flowers, surrounded everywhere by the charms of that beautiful home—a most glorious picnic for the hard-worked Musicales, which will be thoroughly enjoyed.

This is, then, the last and most brilliant episode in the life of the club this season, which has been a memorable one and full of important incidents.

The season closes with a handsome clubroom secured—one which will seat 300 people—an addition of fifty associate members, and a firm hold upon the community, and a well established prestige. Next winter we hope to have one or two artist recitals, and we will be able to entertain visiting musicians at our club.

May 10, 1898.

Our May Festival is a thing of the past. It is with varied emotions I write of it, for it was, in some respects, short of what we expected. I have before me the prospectus which was sent by the management, and in it we are promised thirty men from the Boston Symphony Orchestra, ten from Seidl's, and five from Damrosch's. There were twenty-six in the orchestra we did have, with a harpist who seldom harped. It was a great disappointment. Somehow it seemed as if echoes from Theodore Thomas' orchestra still lingered in our big Tabernacle, and the small organization was but a little stronger than the lingering tones of that mighty company.

I do not speak disparagingly of Gustave Strube's men, for they played very well, and I got genuine pleasure from the "Rienzi" Overture, the "Scherzo" from "Midsummer Night's Dream," and the "Peer Gynt Suite." The "Scherzo" was delightfully played. I think Strube lacks enthusiasm at times, but his reading was very conscientious. His own "Romanze" for strings was a veritable treat, and most charmingly played.

I was quite pleased with Emanuel Siedler, who played "Zigeunerweisen," by Sarasate, with a great deal of dash and good technic and a really beautiful tone.

Nannie Hands was at her best in the Mozart Aria in the first of the three concerts, which was a difficult thing, and very well done. Emanuel Siedler played a violin obligato.

Personally I liked the three songs from the "Eliland" Cycle, by Von Fielitz, which Nannie Hands sang the second night. Von Fielitz has been but little sung here, and we were glad to hear those songs, which it is hoped will be given again, for they must be heard more than once to be appreciated.

Dr. Ion Jackson created a very good impression with his fine tenor voice and his genial, handsome face. He sang with artistic finish and good tone the Operan aria, and at the second concert won more appreciation even

than at the first. He was one of the favorites of the festival.

S. Kronberg sang "Salve Regina," written for him by Eayrs, at the first concert. The second night he sang with good effect his encore, "The Palms," which is always a favorite here.

Leon van Vliet, 'cellist, played one of the most appreciated numbers on the matinee program. For an encore he played a dear little thing of his own, of which he spoke so modestly I could not catch the name.

Felix Fox, the pianist, is a player who uses the pedal with satisfying judgment, whose technic is good and clean, whose phrasing is correct, and who made a good impression in the face of immense disadvantages. The music of his Rubinstein Concerto for the first concert did not arrive, and he substituted with readiness three other numbers.

At the matinee the piano had been tuned too high for the orchestra, so the concerto could not be given, but Mr. Fox played a Grieg number. At the third concert the Rubinstein was finally played.

W. S. Kerr received a positive ovation. He sang the "Evening Star" romanza from "Tannhäuser" at the first concert. At the matinee he completely won everybody with the "Toreador Love Song," by Couchois, responding to prolonged applause with "A Dream," by Hawley, and was compelled to sing again. At the second evening concert there was a call started for Kerr which would not allow the concert to proceed until he appeared and sang. This evident appreciation was very flattering to Mr. Kerr, but it was not wise nor kind to those on the program.

This demonstration occurred just before Harry Lucius Chase was to sing, and it made it very hard for Mr. Chase, but he showed good sense and sang, and did it so well he had his share of appreciation. I like Chase's voice extremely well, and every one here did. His singing the first night was excellent, his method was artistic, his tones smooth and even, and his style good, and he confirmed all the good opinions formed of him the second time he sang. I have heard a number of people speak in high praise of him. He is evidently a careful student, showing earnest work and the best training.

Miss Alice Verlet was entrancing. I cannot express how lovely her voice was in the Lakmé "Bell Song" of Délibes, with its flute-like tones, its grace, its brilliancy and its perfectly artistic style, and she is so fascinating we all fell in love with her. I sat by her through one concert, and all the while the others were singing or the orchestra was playing she was constantly muttering the most delicious little trills and cadenzas like a veritable song bird. She is overflowing with music and simply can't repress it.

We got a great deal of pleasure out of the festival, with much disappointment mixed in. I suppose we should be too wise by this time to believe advertising sheets of this, that and the other "artists." Our faith, in these times, is really touching. The business management of the affair was bad. The orchestral scores were misplaced, and many selections could not be played at all. Mr. Mitchell was singing one thing when the program announced Dr. Jackson for another. Miss Preston sang "By the Bonny, Bonny Banks of Loch Lomond" when Miss Bridewell was put down to sing an aria from "Orpheus." Such blunders were very confusing and discouraging. Two or three features redeemed it, and made it worth hearing, but I advise that same combination not to try us again next year.

ELIZABETH FRASER PRICE.

## WASHINGTON.

THE MUSICAL COURIER OFFICE, 501 Fourteenth st., N. W., WASHINGTON, D. C., May 13, 1898.

AN event beyond the normal of musical interest was the presentation on Thursday night of Liza Lehmann's "In a Persian Garden," from the "Rubaiyat" of Omar Khayyam. The soloists were the pupils of Mrs. Harriet Mills, of the instructors here most progressive and capable, fully abreast of the times, as this classic testifies. A Washington representative audience heard the work, which was of complimentary nature, and the hearing was thankful. The soloists were Miss Mai Greenwell, soprano; Miss Eleanor Simonds, contralto; William Mooney, tenor; Otto Luebker, baritone, and Edward Varela at the piano.

The production of the "Rubaiyat" was most artistic. The soloists were clear of comprehension and thoroughly imbued with the spirit of the text. In Miss Greenwell Mrs. Mills reckoned not without her host. Her tone was fresh and unblemished. Her delivery carried a consciousness of conviction, of self-reliance and full regard of the justness due to art. From the beginning the audience was without fear for and had faith in Miss Greenwell. Miss Simonds has a trained mind, is a musicianly person, ready in reading and forcible in the production of her voice, which is of ample register, rotund and rich, with execution of culture. Yet she has not hitherto sung with the breadth and musical wisdom marking her work on Thursday. She disclosed possibilities not vouchsafed be-

fore, singing as artists sing, with all modesty of demeanor and truthful expression.

Under Mrs. Mills' guidance Mr. Mooney, the tenor, has emerged from a somewhat obscure past into the open day of the tenor singer with a voice of lyric cast, true, rich in quality and well placed. Mr. Mooney is of musicianly stuff throughout, his presence is commanding, and he will be the artificer of his own musical future if he decides to assist the art and yet learn of it.

Mr. Luebker sang with finish and in a thoroughly musicianly way, which is characteristic of him. A careful student, abounding in temperament and reliable, his contributions to the setting were worthy the applause he received. With Mr. Varela at the piano the work was in artistic hands. His efforts were heroic when such were demanded, and all supporting in the most difficult phrasings. To hear an accompaniment through the voice and be yet in a dreamful state concerning its presence is the acme of support to singer and auditor.

The audience was roused to great enthusiasm in many instances where the quartet in its ensemble work drew from it its fullest sympathy. It is safe to say that this quartet is in culture and executive ability beyond any other that has been heard in this city for years. No amateur quartet may aspire to do such work as it produces. Mrs. Mills received from all the highest marks of praise for her labor in the rendition of this classic.

The Damrosch Society, assisted by the Jeanne Franko Trio, Miss Ruth Thompson, contralto, and Charles E. Meyers, baritone, gave an excellent program on May 4 at the Columbia Theatre. Under the direction of Edmund A. Varela the society has attained an enviable standard in ensemble work, the numbers of the society showing an analytical study of the scores, with especial attention given to coloring. Otto Luebker was at his best in the baritone solo in "The Farewell of Hiawatha" of Arthur Foote. Miss Ruth Thompson made an excellent impression, except for a slight attack of nervousness which marred her first number. Miss Celia Schiller, Hans Kronold and Charles Meyers were heartily received. Archibald Olmstead accompanied with his usual good taste.

The Washington Military Concert Band has changed leaders, and is now under the baton of Chris Arth, Jr. Their recent concert was well attended and their program well given, though a few changes in the brass would be an improvement.

Stanley Olmstead has just returned from four years with Leschetizky, and made his first appearance in a well-arranged program of Rachmaninoff, Chopin, Rubinstein, Schütt and Liszt. Mr. Olmstead has all the requisites of a pianist, and no doubt a great deal will be heard from him in the future.

At the last meeting of the Friday Morning Club the following officers were elected: President, Miss Bradley; vice-president, Miss Louise Shepard; musical director, Miss Allen; assistant musical director, Mrs. Bard; secretary and treasurer, Miss Robbins. The vice-president of the club, Miss Louise Shepard, has decided to make Washington her home. She was formerly a member of the Rubinstein Club and Manuscript Society of New York, and possesses a rare dramatic soprano voice.

C. S. B.

## SAVANNAH.

SAVANNAH, Ga., May 14, 1898.

SINCE my last letter there have been various musical occurrences here.

On the 3d of this month the Boston Festival Orchestra was here, and gave a delightful entertainment. The orchestra played well up to its reputation, and the vocalists were all good. There was not a single poor feature on the entire program to mar in the least the pleasure of the evening. Every performer was fully entitled to the well merited applause accorded them.

I am very much afraid that J. S. Atkinson & Co.'s venture with the Southern May Festival Company, which was here for three performances, on the 13th and 14th, was not a financial success. Very poor houses there were, and I am sure they fell far short of making expenses.

In local musical doings Mme. St. Roques Playter gave a recital at the theatre on the 5th inst. of her piano pupils, at which she introduced the most remarkable prodigy, a little girl about ten years of age, who sat with her back to the piano and played the bass with her right hand and the treble with her left.

The Savannah Musical Club have had three meetings since I last wrote you, and presented at them the usual good class of music.

Miss O'Byrne sang so well that I really believe many members of the club were desirous of infringing on the rule prohibiting applause. She has studied in Paris for two years, but for the past two years she has been studying here under the efficient direction of F. E. Rebarer, who is every year turning out good vocalists. Mrs. Feimie did some good work in the "Erl King," but its thorough effectiveness was lost by its not being sung in German. The Reissiger trio was excellent, and a splendid progress

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is being noticed in the string instrumentalists of the club. Rain came down in torrents on the evening of April 19, and I was consequently kept away; but I am sure that the program was well given, knowing the ability of those on it.

At the last concert, on May 4, Miss Brockway surprised all of her hearers. She is a newcomer to Savannah, and this was probably her first appearance in public, if you can call the Music Club the public (and that, I know, would insult them), and she did some good work. She has a pleasing quality of voice, good power and sings with good intelligence and style. She is the sister of Mrs. C. D. Mige, who herself has a beautiful soprano voice, and since her advent here, some eighteen months ago, has built up quite a large class in voice culture. Mrs. Smith's "Samson and Delilah" was really delightful. It is truly worth spending an entire evening waiting to hear her sing as she does this piece and the aria and recitative from "Figaro." It was a pleasure to again hear Miss Hudson sing. She is truly an artist, and has a delicious voice, though not very powerful.

With the Music Club's May Concert, to take place the latter part of this month, I expect the season of the club will close, and with it all the musical entertainments here. I understand that Miss Smart is to play a Raff concerto, with Miss Coburn playing the orchestral accompaniment on the second piano. Their performance of the Mendelssohn G minor Concerto last season is well remembered, and I know what a treat is in store for the auditors this year.

L. T. LUDWIG.

#### BINGHAMTON.

BINGHAMTON, N. Y., May 18, 1898.

**THE Choral Club Concert**—We have had several superb compositions presented by the Choral Club during the three past seasons, but nothing more idyllic, more rhythmic and yet more technically difficult than the lovely "Swan and the Skylark," sung by the Choral Club on Thursday evening. Conductor Hoerrner has the respect and confidence of every singer of the club, and the performance showed not only his ability in conducting, but especially his high standard of what a concert should be, and his pains to make it so.

I know of no other American tenor who could satisfy me in the "Swan and the Skylark" after hearing Evan Williams. He was in magnificent voice, and as he breathed forth his first tender words, "Summer, Summer," a breathless stillness fell on the audience that was not broken until after the overwhelming obligato climax, where against the whole chorus his high B flats rang out with magnificent effect.

Mrs. Sophia Markee, of Boston, wired the cancellation of her engagement and her doctor's certificate of sickness the day before the concert. Within two hours President Titchener—always prepared for an emergency—had engaged Shannah Cummings. The engagement proved a most happy one, and the audience was enraptured with her brilliant bird-like voice.

Joseph Baernstein triumphed gloriously. He is a basso with a "future" and a whole lot of "present." His "A Grecian Poet I" was superbly read, while the Elliott number, "Hybrias the Cretan," was a masterful performance in every way.

Mrs. Adele Laeis Baldwin, with her lovely voice, her touch of French accent and "Doux yeux," was charming.

Mrs. F. H. Matthews, Miss Emma Willard Ely and Miss Kate Fowler were very essential features with their fine accompaniments.

Thus the third season closed successfully.

The Y. W. C. A. announces the last recital of the season for Thursday evening, May 26. It will be a song recital by Mrs. Geo. W. Ostrander, recently returned from musical study in New York, and it will doubtless prove of interest to music lovers.

Miss Emma Willard Ely will be the accompanist.

Arthur Forwood Bower announces a performance of the "Stabat Mater" (Rossini), to be given in June. Anna Burch will be heard in the soprano role, and this popular work will be looked forward to with pleasure.

The Binghamton Choral Club held its annual election May 16, with the following result: Frank S. Titchener, president; C. F. Hess, treasurer; William H. Hoerrner, musical director; O. J. Fowler and Edwin R. Weeks, executive officers. The other two executive officers will be elected at the next meeting.

William H. Hoerrner, who sailed for Germany May 17, has been tendered a series of farewells during the past fortnight.

One, a delightful reception by the Derthick Club, given by Mrs. C. C. Taylor; one, for Mr. Hoerrner's Trinity Choir, by Miss Anna Belden, and another by the Choral Club. He was presented Sunday night by his admirers and friends with a purse of \$100 in gold, and Rev. J. H. LaRoache, the genial rector of Trinity, accompanied him as far as New York. These were all splendid tributes to Mr. Hoerrner's popularity.

Some people have an opinion that the people of a little town do not know what good music is. That is often erroneous. We have had within a few seasons a great number of representative musicians, among whom the writer remembers of having heard the following:

Conductors—Damrosch, Zerrahn, Sousa, Jordon, Russell and Palmer.

Sopranos—DeVere, Blauvelt, Meredith, Howe-Lavin, Walker, Guthrie-Moyer, Hilke, Cummings, Yaw, Monteith-Northrup and Russell-French.

Contraltos—Stein, Bloodgood, Fremstadt, Edmunds, Clary, Baldwin, Sawyer, DeVigne and Roselle.

Tenors—Campanini, Williams, Rieger, McKinley, Lavin, Bartlett, King and Van Yox.

Baritones—Campanari, Fisher, Duff, Bushnell, Martin, Dempsey, Heinrich, Miles, Averill and Baernstein.

Pianists—Paderevski, Sherwood, Sieveking, Jonas, Whiting and Nutini.

Organists—Carl, Hall, Mulligan, Smith, Salter and McFarland.

String—Remenyi, Urso, Maud Morgan, Becker and Musin, and of course this is only a partial list.

The last week in June will be a big one musically for Binghamton. The Teachers' Convention, you know, comes then. Excursion rates on all the railroads have been arranged. Every music lover in the State is most cordially invited. We want you to come and hear some good music, have a good time and incidentally see one of the prettiest little cities in America.

EDWIN R. WEEKS.

#### Acknowledgment.

The volume "Boston Symphony Orchestra Programmes," season 1897-98, has come to hand, and constitutes a compendium of all the programs performed by the Boston Symphony Orchestra during the past season. The first concert of the next season takes place October 15.

#### Shallow's Concert.—Brooklyn Teachers' Association.

Shannah Cummings, soprano; Katherine Bloodgood, alto; W. Theo. Van Yox, tenor; Forrest D. Carr, bass; Hans Kronold, 'cellist; Addie Chase Smith, reader; Jessie Shay and F. W. Riesberg, pianists, were the artists who participated in the annual concert given by the above association.

As is always the case with their concert, the Academy of Music was crowded, there were flowers in profusion, the red, white and blue everywhere, and both stage and house presented a gala appearance. All the soloists were much admired, and from the opening number, the "Rigoletto" quartet, to the closing duet by Sumner Salter, applause was plentiful. The arrangements had evidently been made with much care and taste by Chairman Edward B. Shallow, Principal Public School No. 19, and assistants, and that gentleman is to be congratulated on a fine and successful affair. A feature was the handsome program book, with pictures and sketches of all the artists.

#### American Guild Examination.

The next examination for admission to the American Guild of Organists, as associate or as fellow, will be held at the South Church, Madison avenue, corner of Thirty-eighth street, New York city, on Tuesday and Wednesday, June 21 and 22, beginning at 10 o'clock. Candidates admitted at this time will be qualified to compete for the Clemens gold medal, offered for the best anthem composed by a member of the guild and submitted to the secretary, Will C. Macfarlane, No. 511 West 145th street, New York city, previous to September 30 next.

The composition must be a worthy setting of the words found in the fifty-first chapter of Isaiah, verses 3, 6, 7, 8, 9 and 11, must be submitted under nom de plume and accompanied by envelope marked by same nom de plume.

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and including the name of the composer. The accepted composition will be rendered at a public service of the guild. The value of the medal is \$50, and the competition is restricted to members of the guild. Further particulars with regard to the examination may be had of the chairman of the examinations committee of the guild, R. Huntington Woodman, No. 1425 Pacific street, Brooklyn, N. Y.

#### FOREIGN NOTES.

##### Clarence Eddy.

The Berlin *Musik-welt* for April 28 gives its readers an appreciative account of Clarence Eddy and his performances at his latest Berlin concert.

##### Manuscripts Found.

A number of manuscripts by Schubert and Beethoven has been lately discovered in Vienna. A newly appointed director of the choir at St. Peter's Church found in an old desk that had not been opened for half a century many compositions by the former, nine being well-known lieder, others being Poseidon, Geheimes, a Mass, a four-handed Fantasia and a four-handed Rondo. The Beethoven MS. was a choral work with complete orchestral score. The latter has become the property of the Society of Friends of Music.

##### Nikisch.

M. Gustave Robert, in his yearly review, *La Musique a Paris*, devotes some space to the performances of the Berlin Philharmonic Orchestra, under Nikisch. "M. Nikisch," he writes, "is a very good head of an orchestra, his musicians in general are a very fair average, but between that point and perfection there is a long—very long—distance." Then referring more particularly to the conductor, he adds, "A certain 'subjectivity' of interpretation is always dangerous in classic writers like Beethoven. The authentic Beethoven tradition is preserved less carefully at Berlin than in Paris. I am certain no one of our conductors would venture to treat Wagner with as much *laissez-aller* as M. Nikisch does."

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#### Josef Hofmann Departs.

Josef Hofmann, the pianist, leaves for Bremen on the steamer Barbarossa to-morrow.

#### The American Roof Garden.

Anticipating the wishes of its patrons the Castle Square Company, at the American Theatre, will open next week a roof garden, fitted up with tasteful floral decorations and provided with every comfortable opportunity for enjoying at the same time an ice and a song. Monday next, the opening night, there are promised special solo artists. The opera next week will be "The Black Hussar."

#### Parson Price Musicals.

The pupils of Mr. Price gave an excellent program at the studio musicale last Friday morning, proving in nearly every number the conscientious care bestowed upon them by the teacher. Those who took part were J. H. Childs, Miss Florence Stockwell, Mrs. Annie L. Schultz, Miss Marguerite Parry, Miss Christina Hanselman, Miss Marie Cahier, Miss Susie Griggs, W. G. Pearce and Dr. B. J. Sands. A noticeable song was a romance by Mr. Price, entitled "The Name." The program included several difficult oratorio selections and a reading from Shakespeare by Miss Rosalie Hayward.

#### Beresford in the High Priest's Part in "Samson and Delilah."

The success of this popular artist in the high and exacting baritone role at the Burlington Festival adds another to the long list of triumphs he has scored the past season.

Of Mr. Beresford's interpretation of the part of the High Priest too much cannot be said. It was thoroughly characteristic of this finished artist, whose work in oratorio and concert is recognized to-day as equaled by few and excelled by none. His broad interpretation of his part, his spirited recitative and his artistic phrasing and dramatic fervor added greatly to the splendid performance. His singing is superb, and he will always be a great favorite here.—Burlington Free Press.

#### Dr. Hanchett.

Dr. Henry G. Hanchett has been engaged to give two Beethoven readings at the Chautauqua Assembly on Friday and Saturday, August 19 and 20. The sonatas chosen are op. 31, No. 3, in E flat, and op. 53, in C, which will illustrate talks upon the unity of sonata structure, upon the form and its varieties and upon kindred topics. The recitals will not be limited to the sonatas named, but will include other selections calculated to throw side lights upon the points developed.

These readings will follow closely upon Dr. Hanchett's extended course of recitals and readings at the Southern Chautauqua held in Montague, Tenn., where he is director of the musical department, and where in connection with Dr. John C. Griggs, of the Metropolitan College of Music, of this city, he has announced a summer music course of very broad scope.

Dr. Hanchett's analytical recital before the New York State Music Teachers' Association in Binghamton, June 30, will attempt to make clear the reasons for the various distinctive names applied to parts of such a composition as a sonata, and aid students to recognize by the ear what they are hearing at a concert or recital. The talk will be abundantly illustrated, the program including the "Wald-

stein" sonata, by Beethoven, op. 53, in C. Dr. Hanchett has twenty-three concert dates to fill previous to August 21 next.

#### New York State Section Meeting.

The meeting at Hardman Hall on Thursday evening was well attended and much interest manifested. Addresses were made by President Sumner Salter and J. Remington Fairlamb.

Artists who contributed to the very excellent musical program were Miss Katherine Ruth Heymann, Albert Lockwood, piano; Albertus Shelley, violin; Mrs. Antonia H. Sawyer, contralto; Miss Laura Bellini and Miss Emma Seymour Wing, sopranos, and Melvin McLaury, basso cantante, who sang several of Mr. Fairlamb's songs. Miss Marie Donaven, Miss Edith Miller, Roland Paul and George Fleming gave "In a Persian Garden," Mr. Kitchen accompanying, and acceptable refreshments were then served.

As the time for the Binghamton meeting approaches (June 28, 29, 30) interest increases. The program committee, J. de Zielinski, chairman, has nearly completed its labors. A round trip rate of one and one-third fare has been secured from all railroads, and there is every prospect for a fine meeting.

Two dollars is the membership fee, \$1 for renewals. Send to F. W. Riesberg, secretary-treasurer, 9 West Sixty-fifth street; Sumner Salter, president, Carnegie Hall.

#### Hadden-Alexander in the West.

Mrs. Alexander's presence as soloist at the Nebraska festival at Lincoln led to a demand that she be heard in an entire piano recital. This was arranged with the following program:

Sonata Tragica.....MacDowell  
Scenes from Norwegian Folk Life, op. 19.....Grieg  
Barcarolle, G major.....Rubinstein  
Rigaudon.....Raff  
Carnival, op. 9.....Schumann  
Etude, op. 10, No. 12 (Revolutionary).....Chopin  
Etude, op. 25, No. 1 (Aeolian Harp).....Chopin  
Rustic Wedding Procession.....Templeton Strong  
Dance of the Sylphs.....Howard Brockway  
(From Sylvan Suite for Orchestra.)  
Scotch Poem.....MacDowell  
Idyl.....MacDowell  
Faust Waltz.....Gounod-Liszt

Appended are a few press notices concerning this affair:

The piano recital given last evening at the First Congregational Church by Mrs. Hadden-Alexander, of New York, was an event in the musical history of Lincoln. Since hearing Mrs. Alexander play in the May festival the music lovers of the city have anticipated with pleasure the promised recital. She is a broad and brilliant player, combining almost masculine strength with the delicacy and tenderness of a woman. She has been most gracious and generous with her music while in Lincoln, playing when asked to do so for her admirers, thus showing the greatness of a true artist.—Post.

Mrs. Hadden-Alexander, whose piano playing met with such marked favor at the artists' concert of the May festival, gave a recital by request at the Congregational Church last evening. The audience was composed mainly of musicians, who listened with intense interest to the difficult program prepared by this gifted woman, and who received each number with enthusiastic applause.

Mrs. Alexander is a pianist of brilliant technic and of excellent tone coloring. Her conceptions are broad and satisfying. The program was mainly composed of scenes from life and poems, for Mrs. Alexander uses her piano as a means of conveying thought, and very clearly and beautifully did the tone tell its story.

The most difficult selection of the program, "Sonata Tragica," by MacDowell, and one of the most difficult of American compositions, was given in a manner that created the greatest enthusiasm.

Mrs. Alexander has proved herself an artist, and will always be welcomed and enjoyed in Lincoln.—Evening Call.

The devotees of the piano were much gratified over an opportunity given them to hear in the First Congregational Church last night a complete recital by Mrs. Hadden-Alexander. This gifted woman was heard here for

the first time during the May festival. The favorable impression gained of her work then has been strengthened since by some informal playing, but it was not until last night that full opportunity was given her to show her power in an extended program. The verdict passed upon her work was emphatic and unanimous. An audience of about 150 people, nearly all ladies, became interested from the beginning and remained warmly enthusiastic through the long and arduous program.

Mrs. Alexander is a broad, romantic player. She is a painter who uses her colors in masses and does not care to work out the minute details. This does not mean that she slights the delicate passages, for she plays them daintily and with a beautiful liquid tone. It means that the dominant tone of her playing is brilliant and virile; that she excels when she has a story to tell, and succeeds best when this story is a romance full of fire and life. The influence of her master, MacDowell, who believes music to be a language, is plainly shown in this feature of her playing.

Mrs. Alexander is endowed with remarkable mental equipment. Her presentation of the "Sonata Tragica" was the feature of the recital. This great work, perhaps the greatest piano composition by an American composer, was given a broad and adequate reading. All of the numbers were prefaced by explanations that helped the only partially educated musicians to a more complete understanding of these beauties. Mrs. Alexander talks charmingly and plays as if she thoroughly enjoys it. Altogether it was a very enjoyable evening.—State Journal.

Because of her success at the May festival the knowing ones concluded to hear Mrs. Stella Hadden-Alexander in separate piano recital. Through the kind and energetic offices of Rev. and Mrs. John Doane they had their desire fulfilled beyond their expectations at the First Congregational Church last evening. It is difficult to write about a piano recital for the general public, for when you wish to speak favorably of every number on the program it is not long before the supply of laudatory adjectives runs low. Mrs. Alexander is an excellent program maker, an accomplishment in which many executants are conspicuously lacking. To efface oneself as much as possible—to be free of mannerisms that serve to call attention to the player is one requisite of success. Another is to let the mechanism of the instrument be in evidence as little as possible. A third and most important one to me is how near an instrumental or vocal performer can bring the beauty of a composition to my limited comprehension. In all three of these points Mrs. Alexander was eminently satisfactory, thus sustaining interest for the average listener to the last.

American composers—notably the truly great MacDowell—were brought forward in a manner never attempted here before, if my memory serves me right. This was a recognition of present taste in music. Each decade has its own preferred forms of expression. Which is not saying that old masterpieces are not always in order. Just now, however, American composers are strictly in it. In the last movement of the "Sonata Tragica" the theme and the player were in perfect accord.

Mrs. Alexander followed the now prevalent custom of explaining the text before expounding it on the piano. On such occasions she should pitch her voice so as to be more distinctly heard. Mr. Doane announced a second recital free of pecuniary obligations at Plymouth Congregational Church next Tuesday evening. Mrs. Alexander was the recipient of many sincere congratulations.—Evening News.

#### Georg Liebling.

The musical papers of London have been unanimous in their praise of Georg Liebling's playing, as will be seen from the following:

He proved himself a sound executant, remarkable for artistic fervor.—Musical Times.

We have never heard anyone surpass his rendering of light, soft passages, his pearly, delicate touch, and at the same time full, clear tone, reminding us most of De Pachmann at his best.—Musical Record.

He has an exquisite touch and the lights and shadows are well defined, and yet so softened.—Musical News.

Excellent execution and fine poetical taste were shown in Schumann.—Musical Standard.

This great pianist gave a masterly interpretation of a program which must have pleased every musician present, as well as delighted those amateurs who are fond of the best music when so beautifully played.—London Musical Courier.

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EDWARD BELLAMY, who did much to popularize the modern theories of nationalism and State control, is dead at the age of forty-eight. In "Looking Backward," a novel that was once immensely popular and attained a circulation of over 500,000 copies, he pictured the world as it might be under the conditions of the new socialism. Bellamy's theories differed widely from those of the Fabians and the German socialists. He once drew the following distinction:

"This plan is called nationalism because it proceeds by the nationalization of industries, including, as minor applications of the same principle, the municipalization and State control of localized businesses. Socialism implies the socializing of industry. This may or may not be based upon the national organism, and may or may not imply economic equality. As compared with socialism, nationalism is a definition, not in the sense of opposition or exclusion, but of a precision rendered necessary by a cloud of vague and disputed implications historically attached to the former word. \* \* \* Americans who think are already beginning to see, and all Americans will be soon forced to see, that there are only two alternatives before the nation—either it must consent to turn over its industries, its entire businesses—and that means its social and political liberties, as well—to a few hundred millionaires, or it must assume control of them itself; that is to say, it must nationalize them. Plutocracy or nationalism is the choice which, within a dozen years, at the rate things are now going, the American people will have wholly committed themselves to."

Many societies and associations were formed in various parts of the country to exploit his views. Not all of them have died out.

It can hardly be said that Bellamy added anything to our knowledge of the social problem, but he was a diligent and sincere student and an admirable systematizer, as well as an eloquent advocate. His last book, "Equality," added little to his reputation.

#### THE FIRST TO GO.

THE quartet of grand old men is broken. Of His Holiness the Pope, Verdi, Bismarck and Gladstone, the great English statesman was the first to go. His death was not unexpected and it cannot be said to have had any effect upon the high affairs in which he was once such an important factor. Old age had discounted death.

A few months ago THE COURIER summed up his labors and his endeavors. To-day there is little to add. Now that death has taken him, what he stood for seems of far more importance than what he did.

He was one of the great financiers of the age. Yet scandal never touched him. In the day that has seen political corruption allied in the closest and most shameful intimacy with financial corruption—in the day of Panama and Crispi and Hanna—Gladstone stood for the old-fashioned ideal of political probity and financial honor.

And that was worth standing for.

As well he stood for the liberal idea.

He never got out of the habit of trusting the majority. If his life may be looked upon merely as the illustration of a theory we might sum it up in the statement that it illustrated the optimistic theory that the average man is always in the right. In other words he had confidence in democracy. He went far in the way of making England democratic. In his later years he did not distrust even the democracy—though he recognized that it was perilously complicated with financial brigandage—of our own country.

It may be that Gladstone was the last great exponent of this liberal idea. There are many who believe as he did that the highest statesmanship is the counting of noses—that the general average of intelligence is the highest court of appeal—but there is left no other champion of the theory who can be compared with the old man whose life went out at Hawarden. He clung to his ideal to the end. He wrecked his last government on the contention that even Irishmen, taken in the bulk, may be trusted to rule themselves.

So fearless was his faith in democracy!

The intellectual development of the grand old men—the four whom we have named—is not without comparative interest.

The early affiliations of the Pope were aristocratic. As Papal Nuncio, on a notable occasion, he stood forward for the anti-democratic ideal with no little strenuousness. Yet it was he who was to bring the Church back to the socialistic ideal of the First Founder. He who discerned the essential equality between Dives and Lazarus, Martha and the Magdalen.

Bismarck, in his turbulent youth, was an overturner of systems. He who welded together—as Siegfried welded the shattered sword—the broken empire of Germany began by shouting over his cups against all powers and potentates.

The Verdi of "Trovatore" is the Verdi of "Falstaff."

And Gladstone?

We need not recall the history of his development from a timid conservativist to a radical, whose trust in the people was as daring as it was magnificent.

In the gray twilight of the Vatican the White Pope prays for democracy—and writes Latin verses; Bismarck, old and ill at Friedrichsruh, scolds at the new world he cannot understand; Verdi—back in his old rooms in Milan—is writing a new mass—

The quartet is broken.

The grand old democrat of England has gone over to the non-voting majority—the disenfranchised majority of the dead; and England—not unwillingly, perhaps with a sense of relief—gives him a public funeral and coffins him in her Pantheon.

#### THE BALANCE OF POWER.

THE decision of our patriotic women that they will not wear French garments nor bow to the French vogue in fashions is not without political significance.

It is a second declaration of war.

In Paris this season all fashionable women wear violet-hued or lilac-tinted underclothing, corsets and all that; the fact that America's fashionable women are to come out in red, white and blue is not only of æsthetic interest, but has as well an international importance.

It may mean one of two things:

(a) That the Anglo-American alliance is popular; or—

(b) That America wants no allies and no sponsors and that she is ready to stand on her own feet, fight her own battles, set her own fashions, feed her own citizens and achieve her own conquests.

Let us see.

\* \* \*

We have used this trifling illustration merely because it is a straw in the wind. The fashion of a woman's hat may well enough serve as a barometer of national feeling. What men think and say, what a nation really feels, women with their subtler instinct for suitable expression translate into little acts that are, in intention, overt acts of war.

Now, in this difficult and international hurly-burly the women of America have declared war on Paris fashions.

Insignificant?

On the contrary it is the keynote of the international situation.

\* \* \*

We intend to describe—not ponderously, but we trust clearly—the present status of international affairs.

\* \* \*

The United States have departed from their traditional policy. On this all Europe is agreed. Not one of the foreign states lends credence to the iterated declaration that the United States have gone into the war against Spain upon the mere humanitarian impulse that the island of Cuba should be saved from Weyerism. Not one of them credits us with our good intentions. Not one of them believes that we do seriously object to the scandal of Spanish misgovernment. In all our iterations of a tender-hearted con-



cern for the down-trodden Cubans the foreign states see only a masked intention to get the sugar lands and tobacco fields of one of the richest and most productive islands in all the seas. They fancy that we want Hawaii and the Philippines. They believe that we have determined upon an aggressive colonial policy.

In other words the European idea is that America has thrown her castor into the ring, that she intends to have a word to say in European affairs. Whether this belief be true or false is of no consequence; it is sufficient to understand that it is held by the statesmen, by the rulers and ruled, by the masters and masses of the Old World.

And the United States is a power to be feared.

\* \* \*

Europe may affect to sneer at our army and navy; it does not even pretend to sneer at our food supply.

Just as long as Rome held the corn of the world Rome ruled that antique world. When she lost the corn—she lost her empire. To-day food is master of the world, as it was in Rome's day, in the day of Athens' supremacy, in the day of Egypt's dominance.

For many years England controlled the corn of the world; she was the carrier of the world's food. Day by day her mastery of the food-supply is slipping away from her. The grain fields of India are withering. Australia's grain products are insignificant. The crops of Argentina have failed. The Hungarian output is decreasing year by year.

To-day the corn of the world is grown in two countries—the United States and Russia.

This clears up the situation a bit, does it not?

The hungry nations of the Old World must get their food either from the prairies or the steppes.

\* \* \*

To England, then, an American alliance is a prime necessity. America has the corn and England can safeguard its transport by sea. Far wiser than Napoleon, England recognizes the significant fact that victory to-day is on the side—not of the heaviest battalions—but of the best-filled granaries. With the granaries of America at her back, there is no European combination she need fear.

Therefore comes it that John Bull—with the ardor, fervor and insistent devotion of a hungry lover wooing an heiress—makes love to Miss Columbia.

\* \* \*

France is in a different position.

Why be so harsh—dear, patriotic women, who disavow the lilac-hued corsage—with France, who need not sue as England does?

To be sure France, who cannot feed herself in peace, cannot feed herself in war. She looks for her corn, however, not to the prairies of the United States, but to the friendly steppes of Russia. She can afford an attitude a trifle more independent than that of John Bull.

Passing for a moment to a secondary (though tremendously important) side of the situation in France, we might say that France has been so hard hit in the pocket by the American war that a little ill-temper on the part of her financiers—and France to-day is ruled by the financiers—is not wholly unpardonable. She is heavily laden with Spanish and Cuban securities. Now, all the anti-American talk in Paris is inspired by the Bourse and is echoed in the journals owned or controlled by the Bourse; but it should be remembered that the government has to reckon not only with the Bourse, but with the people of France. The people of France—all their journals, liberal, radical, labor—are with the United States; they appreciate the humanitarian pose of the United States; they, too, have the watchword of liberty; and, above all, they recognize that the United States are not their ultimate source of food-supply. For them the way to the Russian granaries is open. They need not strike the attitude of the pauper, the humble and uncritical wooer.

From the best information we can get, we believe that the people of France—our old allies, our only allies when we fought for freedom—believe in our humanitarian pretensions—believe that we are sincere in our claim that we are fighting to free Cuba; and we believe that they should be clearly disassociated from the Bourse and the Bourse-bought newspapers.

If, in addition, France would not object to seeing England and Germany embroiled—why, that is fair politics and entirely her own business.

\* \* \*

With Germany the case is different.

The last year has witnessed a very close rapprochement between Germany and Russia; the gilded compliment has passed to and fro—all this of course means that Germany is not averse to a pipe-line to the Russian granary.

Germany in war or peace can feed herself.

But she has two bankrupt partners. Neither Austria nor Italy is self-supporting in time of war. It is upon Germany then that the burden would fall. Under the circumstances that she should reach out for colonies is both logical and intelligible. Her interest in our war is thoroughly explicable. Confronted by an Anglo-American alliance, she cannot look to America for food; she dare not trust confidently to Russia. She must find a

way into that third (and untried) source of food-supply, China. American domination in the Pacific would be against her; an Anglo-American alliance would be a barrier in her way. Yet somehow or other she must open communication with this source of supply. How may she do it?

An Anglo-American alliance closes the prairies.

A Franco-Russian alliance shuts off the steppes.

Unless she can break one of these alliances Germany must find her granaries in the yellow East—if she may find them even there.

Surely the querulous tone of the non-official German press is explicable and pardonable.

\* \* \*

The cards have been dealt all round.

The United States "stand pat."

Why quarrel with those who scan their cards very closely, and, between times, growl ill-tempered words?

\* \* \*

It's a good thing to hold a "pat hand."

We can afford to pause a moment and light a cigar and smile.

\* \* \*

We return for a moment to our patriotic women, who will not wear French bonnets nor follow the fashions in French lingerie. We believe they represent the feeling of the country. But how is it to be interpreted—this quaint, little outburst of patriotism? Does it mean the vogue of the "pork-pie" hat of England and the modishness of the horrible English garniture for women? Or, on the other hand, does it mean the beginning of an American vogue, an American mode, an American fashion?

\* \* \*

Think—

Think, just for a moment—

For years we have followed European fashions of one sort and another—in clothes, in literature, in science, in thought, in music, in painting—in everything.

We were imitative—certainly, we were; but then we were in the calf-age.

To-day we have come to our years.

We hold in our fingers the key to unlock the European situation. We may do as we please. We are of age. We have come into possession of our own. In our own good way we may enter into a political or financial combination, but—

Why an alliance?

The French bonnet is quite as comely as the "pork-pie" hat.

THE COURIER believes that the United States need neither sponsors nor allies; need neither protectors nor instructors.

And so in this declaration of our pretty, patriotic women, we see a declaration of war—not against anyone or anything—but a declaration of war in favor of all that is American, all that is home-bred, home-born, home-inspired, be it in fashion or trade, be it in modes of dress or modes of conquest, be it in American art or the American theory of government.

## The Stage Abroad.

BEWARE, O American traveler, of chaffing any German official, and be warned by the fate of Frau Paula Wirth. This well-known Berlin actress went to a railroad ticket office, thrust a thaler into the window for the young lady who sold tickets, and said "Second Class." The young lady said, "Where to?" to which Paula responded, "I need not tell you." Then the gentleman with her interfered, and she complied with the request, but added to the ticket seller, "Stupid goose."

Paula was at once summoned to court on a charge of Beawten-beleidigung, which is a mild form of lese majeste. But the summons could not be served. Paula had disappeared like Nina Farrington; she was in Buda Pesth and all sorts of places. At last the police found her billed at a theatre, and she was dragged into court by a dreadful man, described as a criminoras polizist. She said she had been worried at a rehearsal, and then expressed "deep repentance." The court let her off with twenty marks' fine.

\* \* \*

In one of the Berlin theatres a piece is running in which is introduced a scene that parodies the Dreyfus trial. The directors sent reports of the success of this play to Zola, and received a reply which is given out in the following form:

Mon cher directeur!

Merci, mille merci! Je vous tends la main au delà de la frontière et je m'empresse de — — — — — Le jour viendra ou — — — — — Je suis sûr, que "Fall Corignan" — — — — — La liberté et la lumière sont — — — — — Votre excellente troupe marche à la gloire et — — — — — Alors un cri formidable partira — — — — —

Je vous serre la main, mon cher directeur, je vous embrasse!

Emile Zola."

In this delicate method are the susceptibilities of the French saved.



# The Playgoer Abroad.

PARIS, April 28, 1898.



N a violet hued costume, with a stern, upright collar that held her chin well up, with the afternoon sunlight on her ruddled hair, Mme. Sarah Bernhardt stood on the steps of her theatre in Paris.

Such a tall, slight woman!

And in her face there were such marvelous lines, hinting of a far-away youth, a youth all storm and stress and kisses and blows, a youth all triumph and shame and high endeavor.

As my cab drew by I bowed to her—as one bows to Art.

Then I lit a cigarette.

That evening I had intended to dine somewhere or call on someone or do something—I have forgotten. But I could not get Sarah out of my head. She obsessed me, as Meltzer obsesses Steinberg. I tried to think of other things. I said: "I will go to the green-room of the Folies-Bergères—Fleming is sure to be there—he is always there."

A moral shame came upon me and I could not go—skirts and kisses and wine on which the kissed-off rice-powder floats seemed banal and ineffective.

I was obsessed by Sarah.

THEATRE DE LA RENAISSANCE—"Lysiane," pièce en quatre actes, de M. Romain Coolus.

It was the Woman of Forty. How often I have dreamed of writing the story of the Woman of Forty—and here was Romain Coolus giving me the text and here was Sarah I. to illustrate it. Like the unexpected kisses that come to us now and again, it seemed too good to be true.

She is not as other women are—the Woman of Forty. The girl of twenty loves; the woman of thirty loves her lover; the woman of forty loves love. She admires love. She hunts it as little boys hunt down butterflies. She is remorseless in her love for love—furious, sincere, ardent, immitigable. Her chase is like the "wilde, veragende jagd" of Flotow's reiter.

And yet how rarely is this marvelous psychological material used by the poets and novelists, dramatists and psychologists. She is so rare in art and fiction, this Woman of Forty, she is so ubiquitously insistent in real life.

M. Coolus has done well; he has written "Lysiane."

Madame Sarah has done better—she has incarnated for all time the Woman of Forty, furious, ardent, sincere, the implacable and relentless admirer of love.

Let me tell you the story.

Marcel is a charming young man; he has health and fortune; he has married the sweetest girl in the world; he has the best of mothers—and he adores this best of mothers, Lysiane. It is a gracious and delicate home life to which he introduces his rascally friend Emilien—for Emilien is a rascal. I can imagine him rooking innocent Yankees at Maxim's and kissing girls in cabs; I can imagine him doing almost everything that should not be done, even in Paris.

In spite of her forty years (nay, by reason of them) Lysiane is young in the eyes and young in the heart. Her love falls upon this rascal Emilien—falls upon him like a whirlwind out of strange skies, enwraps him, astounds him, deafens him, delights him. In vain her son reasons with her; in vain her daughter-in-law—so innocent and honey-sweet—pleads with her. She will not heed; she loves her rogue Emilien; she will have her rogue Emilien; she is not to be stayed.

At last the good son determines to save his best of mothers in her own despite. He has discovered Emilien's roguery—it may be the roguery of



rooking a Yankee at Maxim's—and orders him to leave Paris on pain of arrest. Emilien consents.

But the Woman of Forty?

In a magnificent Ibsenic scene (and how Sarah played it!) she revolts against this attempt to rob her of her love; stormily, superbly she pleads the cause of the Woman of Forty—her right to lead her own life, her right to liberty and love's free will. She will away at once to join her roguish Emilien.

And after all?

After all she is persuaded to remain at home and be good and marry a kind, old friend of the family and forget the rogue.

A woman of forty?

You see, in the very last act, M. Coolus admits that he has been deceiving us all the time—Lysiane was only thirty-eight at the most.

Had she been forty—

But that's unfit for publication.

Opinion in Paris is very much divided as to your war.



The boulevardiers sneer at your stage management. They say that the first act should have been shortened. It is a great mistake, they argue, to drag out the exposition of the drama to such an interminable length before getting into the main action of the piece.

Aurélien Scholl said, and his eyeglass glittered with scorn: "Mackinlay—he has no dramatic instinct!"

There is a very strong party in favor of the States. This party is made up of the radicals, the socialists and all those who object to the rule of Felix I. The leaders of this party are fighting tooth and nail for you. That old war horse of revolution, Henri Rochefort, told me that the "Statesians" (as you are called here) were living up to their magnificent tradition of liberty.

"It is scandalous," he said, "that Honotaux should force France to a formal avowal of sympathy with Weyler and Sagasta and the oppressors of Cuba. It is against the tradition of our land. France helped the States to throw off the yoke of England—why should she not sympathize with the States in their effort to rescue Cuba from the tyranny of Spain?"

"The Government has spoken, but the millions of liberty-loving Frenchmen give it the lie. The cause of Cuba is their cause—the sacred cause of freedom."

"Honotaux speaks for his master—the Bourse. He is the mouthpiece of Rothschild and the cosmopolitans, who own the Spanish and Cuban bonds; Rothschild has taken snuff and Meline, Honotaux, Barthou and Felix have sneezed."

"But they are not France."

This is one side of the case.

On the other hand there is a great deal of wild talk of a Latin federation which shall crush with its heel the brutal Anglo-Saxon of the old world and the new. This is all folly, of course, but it lends a pleasurable excitement to café table discussions. As a matter of fact there is quite as much Latin blood in the States as there is in France—this land of the witty Gaul.

The shopkeepers mourn; the restaurants and hotels are ankle deep in dejection—they fear there is to be a dearth of Yankees and Yankees mean prosperity. And so there is wailing in the Rue de la Paix and gnashing of teeth in the boulevards.

I injected a hypodermic of hope into the Parisians by announcing that my editor might come over within a few months, and really they feel ever so much better than they did.

I went into France with a man who had never been there before. It was all new to him—the soldiers and douaniers at Quèvy, the soup made of cheese and lamp oil and hot water, the blunt knives and the wooden cruet frames, the pie dish, in which one has to wash, and all that. But when we got to Paris he was happy rather than amazed. He was game for everything. I never saw such a man. I wanted to go out to Ville d'Avray and drink tea with my maiden aunt, whom I had not seen for two years. He insisted upon going to the Latin quarter. In his eye there was the look of one who is a regular devil. So we went over to the Boul' Mich', and he insisted upon having his hair curled and his mustache





waxed by the barber in the Rue Racine and buying a pair of pallid gray gloves for thirty sous.

That was only the beginning.

At the Café d'Harcourt he escaped from me—it was midnight—on the plea that he had an appointment with Fleury, the artist. Of course, I didn't believe him, but I went sadly to my hotel. It was 6 in the morning when there came a hammering at the door, and I admitted a grinning figure of a man—with curled hair and waxed mustache, a huge bouquet of violets and a cab dented hat—who remarked joyously: "I say, it's the greatest town on earth!"



I threw both pillows at him, and he simply stood in the doorway and grinned; but when I flung my boots at his head he fled. Then I locked the door and lay and stared at the ceiling, and wondered why the American in Paris is such a regular devil.

It is so much better to drink tea with one's maiden aunt.

I sent a pneumatic telegram (it cost me ten sous) telling my aunt that I should come and drink tea with her at 4 o'clock that afternoon. Then I went to see Jean Moreas and certain other poets of the old crowd. When I returned to my hotel to dress for tea I found my traveling companion drinking soda water and reading the war news in the *Herald*. He had his hair recurled, his mustache rewaxed and the dent had been taken out of his hat. He was wearing yellow gloves (forty sous). I thought he was a Frenchman at first.

"Where are you going this afternoon?" he asked.

"I am going to drink tea with my maiden aunt at Ville d'Avray," I replied firmly.

"Come now," he said, "that won't do—I've made an appointment for you with some friends of mine at the Folies-Bergères."

At the Folies-Bergères—friends of his! And he had been in Paris twenty-four hours.

I couldn't let him go alone; it would not have been right to let him go alone; I telegraphed my maiden aunt that I had been taken ill and my physician had ordered perfect repose.

Hohé! the pose and prose of the demimonde.

When one has turned the corner of thirty—when the world centres in the dark, sombre, hopeless eyes of little Belgian women—when one prefers a book and a pipe and a friend to scented hair and wine-stained skirts, the gayety of Paris is a very tedious thing. Is it not, my moral friends? Many many times during that afternoon and evening I thought regretfully of the



little garden in Ville d'Avray, the rose trees, the Ceylon tea and the thin bread and butter and water-cresses.

Shall I write the story of l'Ane Rouge? The history of the Conservatoire de Montmartre? The rigolo of the chevaliers du cornet?

Neither you nor I care for these things. For you and for me there are sombre eyes in Brabant, and we cannot care for these things.

It was midnight. The boulevard de Clichy was noisier and brighter than by day. The cabarets shone with violent lights—echoed with high-

keyed voices. There were more taverns than houses, and in every tavern there were singing voices and kissing girls. In front of the Cabaret du Néant a green lantern flickered. Tables of coffins, death's heads, bock, candles—rubbish.

And will you enter into "Paradise," all blue and rose and gold, that you may be served by dingy, spangled angels? Will you see this mocking blasphemy of all the Principalities and Powers?

Far better, my dear, that you should drink tea with some maiden aunt—nor shall I open for you these abominable doors.

Far better, even, that we should talk of Catulle Mendes. Once he was the "wickedest man in Paris," but that was long ago. Now he is fat, and a

In the Green Room at the Folies-Bergères.....



fat man cannot be wicked. He has just been married again—to a charming divorcée.

Before the marriage he said to her: "Dearest, I wish to legitimize my two sons in order that they may bear my name."

"It shall not be," she said, curtly.

Mendes pondered; he went to his father, Tibulle, and said to him: "Father, will you adopt my two nameless sons, in order that they may bear the name of Mendes?"

Tibulle consented.

And now the sons of Catulle are his brothers, and in the family of Mendes all is peace.

I fancy that I shall return very much earlier than I intended in order to drink deep of the excitement of war and the fervor of patriotism. In your city life must go at full gallop. Paris seems very tame—even the sombre Brabantian eyes seemed faded—when I think of the joyous pleasure of fighting. There is nothing so good for man as fighting—not even love, not even intellectual labor, not even conscious, artistic creation.

I would not miss your war for all the æsthetics of Paris; and so—

VANCE THOMPSON.

## YE TOMBE OF YE POET CHAUCER.

ABBOT and monks of Westminster  
"Here placed his tomb, in all men's view.  
"Our Chaucer dead?" King Harry said,  
"A mass for him and burial due!"  
This very aisle his footsteps knew;  
Here Gower's benediction fell;  
"Brother thou wert and minstrel trewe,  
Now slepe thou wel."

And now, when hawthorn is in flower,  
And throstles sing as once sang he,  
In this last age, on pilgrimage  
Like mine, from lands that distant be  
Come youths and maidens, summer-free,  
Where shades of bards and warriors dwell,  
And say, "The sire of minstrelsy  
Here slumbers well."

And say, "While London's Abbey stands  
No less shall England's strength endure!"  
Ay, though its old walls crumbling fall,  
Shall last her song's sweet overture.  
Some purling stream shall flow, be sure,  
From out the wild heap, to tell  
That here the font of English pure  
Long slumbered well.

—From Edmund Clarence Stedman's new volume of poems.



## The Veil of Isis.

"OFTEN," said Plato on a notable occasion, "I have been troubled by the thought that what is true of certain things must be true of all."

This thought that troubled Plato is the axiom of the modern speculation that poses as science. Your scientist reasons from a part to the whole, from the particular to the general. The fashionable theory of evolution is based upon this reasoning. It is to be accepted with precisely the degree of certainty that one accords any other speculation based on an axiom.

This theory of evolution implies two problems. One is the metaphysical problem of origin, cause and substance, and the other—thrown forward into time instead of backward—is the practical problem of the consequence this continuous evolution must have on humanity.

The metaphysical problem is curiously insistent.

It haunts the monk in his cell, the biologist in his laboratory and the irreligious thinking man.

It is the veil of Isis that mankind has always striven to raise.

Modish science proclaims that the universe, in its evolution, passes from a homogeneous to a heterogeneous state.

Progress presupposes a starting point.

Were evolution merely a sort of jog-trot round a circle, one might imagine it as being without beginning and without end. The current theory of evolution, however, forces the conclusion that originally there was a state of homogeneity. This is the starting point, presupposed by the theory that evolution is a progress toward heterogeneity, and no mere trotting in a treadmill.

What was this state of absolute homogeneity, and why did it not last?

There have been three attempts to answer these questions.

The skeptics and positivists, from Protagoras to Auguste Comte and Liebmman, have taken refuge in intellectual humility. Thought, they argue, cannot go out of itself. We are doomed to know only phenomena. The mind is incapable of understanding the origin and the cause.

This extreme mental humility is of course no solution of the problem. It is equivalent to the intellectual turpitude of the ostrich hiding his head in the sand. Indeed the naïf positivist is almost at one with the naïf Bishop of Gonza, Ambroise Catharin, who confessed: *Nondum erat capax et dignus homo ad hoc mysterium capessendum*. Thus the humility of the monk accords with the timid agnosticism of the skeptic.

The second answer to the metaphysical problem of origin and cause is that of the idealist.

He is not humble.

He enters proudly, the star of the thinker (like a Jewish philactery) between his brows, bearing the wand of Zarathustra, austere, sibylline, as one who has raised the veil of Isis. He is Plato, and he is Plutarch and Porphyry. He is Jamblicus, and he is Kant and Fichte and Pater.

"The only reality is thought," said Kant, and Amiel (looked upon the universe as an "allegory of the Ego." He even saw landscapes merely as states of the soul. There is only the Ego. The pretended external realities are merely dreams of the soul. They are voluntary and involuntary creations of the Ego. Thus for the idealist the problem of substance disappears. There remains but the problem of origin, which need be set back only to the origin of mental activity.

"Thus I confute Berkeley," said an ass, bruising his shins against the solidity of a table.

Idealism is not quite so simple.

The external world is a world of appearances; but the appearances, once voluntarily created by the Ego, have become necessary.

In other words, those appearances born loosely by sensation must be treated as realities. They must be set in order by the science of appearances, and that science—for the modern idealist as for Plato and Parmenides—is evolutionism. Thus the idealist does not concern himself at all with the metaphysical problem of cause and origin. The universe is an appearance; it is a fit object for the ordinary process of science; but metaphysics (for the idealist) must begin by denying the existence of that into which it is to inquire.

There is, however, a third answer to the metaphysical problem of the why and the whence.

It is the most modish, though it is not modern.

Here we are on the ground of the noisy scientist, who asserts that the universe is real and that our senses give us adequate and truthful images of exterior things. Of course this affirmation of objective reality forces on a quest for the cause, origin and substance of things. At this point the scientist begins to juggle with words and cheat the unalert intelligence; the exactitude of thought that distinguishes the Platonist gives way to the baseless marvels and superstitions of the scientist.

"God *in fieri*," said Hegel, and Herbert Spencer can but put you off with the "Unknowable First Cause," which is no advance upon the spectacle maker Spinoza's "Natura Naturans." Words, words, words, good Polonius.

"Soldiers, from the peaks of the Pyramids forty centuries look down on you!" said Napoleon, and they followed the pompous phrase into battle.

Always we are cheated by the pompous phrase.

The modern scientist always prates of certainty and the unknowable in the same breath. He issues promissory notes, and when you demand payment pleads bankruptcy. He affirms the real, objective existence of the universe, and asserts that therein is a progressive evolution from the homogeneous to the heterogeneous.

Upon him—not upon the positivist, suspicious of the Ego; not upon the idealist, skeptical of objective reality—upon him alone lies the burden of an

answer to the problem which is implied in his "scientific" theory of the universe.

And his answer?

Hark, what a cackling fritinancy breaks from the scientific barnyard! What a crowing from the scientific dunghill!

The merest Yankee professor and the dumbest German doctor are apt in their answer: "The unknowable!" Surely it needed no Haeckel and Spencer to tell us this. As well might the "Beagle" never have scoured the Western seas.

The good Platonist escapes this difficulty, on which the materialist is impaled. For him alone is evolution reasonable and explicable. He calls matter by its true name: The Non-existent, That-Which-Is-Not, Nothing. He understands that the universe is merely a phantasy, ephemeral and unreal, of his dreamful Ego. Since there is no objective reality, metaphysics is merely a diversion—a play of bubbles. He constructs for himself a science of appearances whereby he schools his phantasies of a universe into utility and service.

He is as one locked in a naked, spacious room, on the walls of which shadows flit and pass.

His science is to make them serve as real—like those domestic spectres that served and vanished at the board of the King of Glubbudbrib when Gulliver sat at meat.

As I said at the opening of this article, the modish theory of evolution implies two problems—the one at the remote beginning of that evolution, the other at its extreme end.

The first problem both the skeptical positivist and the pragmatical scientist are unable to solve; the idealist, who denies substance, is indifferent to cause and origin.

There remains the second problem—to what end is evolution tending, and what will be the consequences for the humanity of the future?

This surely is a practical problem. Here, too, the scientists lay aside many of their superstitions. And though the scientists, like the martyrs, lack a sense of humor and humor's corollary of common sense, their speculations are not without interest to the practical mind.

Plato looked forward to a Utopia other than that of Bellamy. Modern science foretells a human state that is not unplatonic.

The first dictum is that of inequality.

Science will have none of the old dream of equality on which the forefathers of the republic based a constitution.

It laughs down the "rights of man."

It declares with magnificent authority that all men are not born free and equal, with a common right to the pursuit of happiness.

Mankind is not a homogeneous species, created by one divine act, and distinguished from the lower animals by reason.

Men are merely superior animals, more complex, and therefore differing more widely from each other. Each man is the result of his heredity and environment; each has his own needs and his individual desires. Among inferior men the needs are fewer, and therefore their rights are less. Thus the Briton overrides the Zulu.

In a word, evolution tends toward heterogeneity.

The tendency is toward inequality.

What the scientists call nature is already in the second stage of its evolution; it no longer works blindly as before the advent of man. It devolves upon man, who understands nature, and is therefore its master, to shape it as he will and adapt it to his needs.

But each man has different needs?

Yes, and the needs of the superior orders of mankind are more numerous and more imperious.

These men, superior and scientific, will inevitably utilize the laws of nature to satisfy their own needs. Theirs is the knowledge, and more and more knowledge is power.

The chemist works his transformations of matter; the biologist modifies the conditions of life. Science will discover the law of determining sex; it will produce the new sex of laborious bees. Inequality will widen more and more. In this very increase of inequality suffering will disappear. The lower orders will be deprived of their desires and needs, and thus will find happiness. The higher orders will have all their desires met and all their needs satisfied.

The struggle for life will be at an end.

In the continuous evolution toward greater heterogeneity the inequality between men will increase. There will be a radical separation between the superior men and the inferior; there will be an intellectual hierarchy, served by the lower orders, and these shall have been bred to find happiness in serving.

This is the prophecy of modern science.

Here, too, its prophecy blends with the antique prophecy of Plato, who fancied that the world of appearances might be thus arranged.

Even the dull man may see the leaven of inequality working in the shapeless, sodden mass of democracy; and this, also, is discerned by the modish scientist.

From homogeneity to heterogeneity—and, after all, is this not merely the pompous phrase that leads us?

Over the future, as over the past, hangs the veil of Isis.

Into this Universe, and *Why* not knowing.  
Nor *Whence*, like Water willy-nilly flowing;  
And out of it, as Wind along the Waste,  
I know not *Whither*, willy-nilly blowing.

VANCE THOMPSON.



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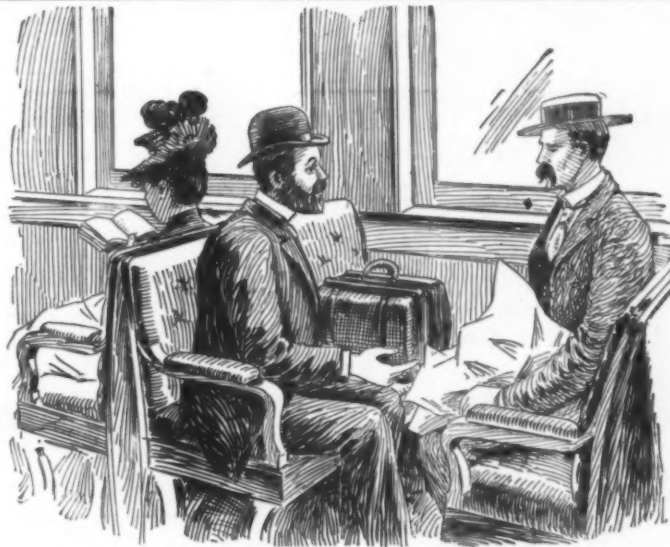
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